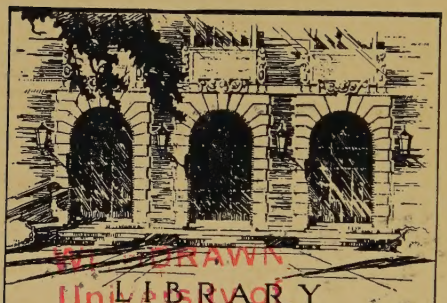

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PRIVATE PRESSES

and

THEIR BOOKS

By

WILL RANSOM

NEW YORK
R. R. BOWKER COMPANY
1929

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To Helen and Frances Rose
the wife and daughter who have helped
each in her own way

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"It is a good thing to give thanks"—

If *formal acknowledgment were made to all who have assisted in the preparation of this volume, there would be room in the book for little else. Responses to inquiries have been amazingly generous. To all those whose names are identified in the Check-lists a comprehensive gesture of appreciation is offered* en masse. *And there are some others whose aid and comfort have been invaluable. To Robert O. Ballou for opportunity relegated; to Frederic Melcher for means provided; to the First Edition Club of London for permission to utilize data from Mr. Tomkinson's* Select Bibliography of Modern Presses; *to Ifan Kyrle Fletcher of England, bookseller and private press enthusiast, for exceptional courtesies to a distant stranger; to Mrs. Lenetta M. Cooper of the Walden Book Shops, Chicago, for kindness and patience quite beyond acknowledgment; to Miss Bessie Graham and Dr. Nathan Van Patten for interest and aid; and, in greatest measure, to the Rev. Charles C. Bubb, who has loaned and copied extensively from his collection of books and material accumulated during years of research; to all these, sincere gratitude.*

W. R.

The Program

THE collector who takes more than a casual interest in private presses soon finds that information concerning them is, except in a few instances, indefinite and often difficult to come by. So it seems a desirable as well as a pleasant task to assemble in one volume the sum of available data, or at least so much of it as has come within the knowledge of one inquirer. The intention is to provide a narrative outline of private press history, some consideration of its influence upon printing as a whole, and lists of books produced both in reserved personal endeavor and publicly in the same spirit. The text is not comprehensive but deals only with presses distinguished for significant achievement or marked by certain human qualities of slight importance but considerable interest. As the tale is extended to include commercial activities in the private press tradition the viewpoint must needs be somewhat broader, with restriction and discrimination more generously elastic. The check-list section, on the other hand, is complete and detailed to the limit of the compiler's knowledge and ability. There are certainly a number of presses and books omitted, and many inadequately reported, but it is a reasonable hope that this volume, the first attempt to provide a comprehensive record of private presses, their books, and their influence, may possess a definite reference value and provide a suitable foundation for further research and augmentation.

WILL RANSOM

Chicago, Midsummer Eve, 1929

Private Presses—

WHAT IS A PRIVATE PRESS?

*

WHENEVER private presses are mentioned, one of two questions is certain to be heard. The layman asks, "What do you mean, a private press?" while a collector smiles quizzically and inquires, with gentle malice, "How do *you* define a private press?" There have been many answers and much discussion, but common agreement has not yet fixed upon a single definite phrase. Perhaps one fascinating element of the subject is this very uncertainty.

There is really little question about the meaning of "private" in any connection, with its connotation of complete personal freedom in thought and expression and exemption from exterior influence or compulsion. So it is a simple matter to define a private press in those terms. The usual argument, however, is less concerned with a fundamental definition than with its interpretation. The uncertainty is about which of the many presses of past and present shall be considered, from the collector's viewpoint, private affairs as distinguished from commercial ventures. Actually the line of demarcation is so broad and nebulous that decision must always remain a matter of personal opinion. For a working basis, the following definitions provide the best available material.

John Martin, in his *Bibliographical Catalogue of Books Privately Printed* (1834), included certain presses

whose productions "were not intended by the writers for sale, and the circulation of which has been confined entirely to their friends and connexions or to those who took an interest in the matter contained in them." The intent is apparent, though the restriction to "writers" is unfortunate, but he contradicts himself by including at least one press, Strawberry Hill, many of whose books were offered for public sale. On the other hand he omitted many which came clearly within his own terms.

M. Claudin, the French bibliographer, elaborates a statement to good purpose, asserting that a private press is "one set up in a monastery, a palace, a residence or a private house, not the office of a printer. In fact it is a press reserved for personal and not for public use, patronized, held, owned, or hired for the occasion by a private person at his own house, or by a congregation in, or close to, their buildings. Whether the copies issued were merely intended for the use of an ecclesiastical order or to be presented to high personages, whether they were exposed for sale or reserved for exchange . . . makes no essential difference." That seems to cover the ground pretty thoroughly.

Alfred W. Pollard, one of the foremost English authorities, says: "For a press to be private a double qualification seems to be necessary: the books it prints must not be obtainable by any chance purchaser who offers a price for them and the owner must print for his own pleasure and not work for hire for other people." And Falconer Madan, another noted English bibliographer, condenses his decision into "a press carried on unofficially by a person or group of persons for his or

their private purposes." Still another neatly phrased version was recently stated by John T. Winterich: "Perhaps, in the end, the best definition of a private press is that it is an enterprise conceived, and masterfully and thoroughly carried out, by a creative artist who (whether or not he likes to cover some of his expenses by sales) does his work from a sincere conviction that he is so expressing his own personality." Except that any book offered for sale may easily come into the hands of "any chance purchaser" who learns of it, and that Mr. Winterich's "creative artist" is a severe limitation, the common factor of independent expression is apparent in all these.

Granting the connotation of "privacy" as an imperative factor, a survey of impulses and characteristics provides a better understanding of the matter. Actually, the principal differences of opinion and the major argument derive from the question of whether or not the productions of a press are sold or given away. But what difference does that make if the fundamental impulse and continued purpose prove monetary return to be a minor consideration, a casual effect rather than a desired result? It is true that many private presses, even some of the greater ones, continued for longer and more prolifically than they would have without patronage, but that was because their subscribers liked the result of what was done in free personal expression. Even the Kelmscott Press produced an edition for Way and Williams with a Chicago imprint, but it should be noted that the publishers bought the book and the bookmaking of Morris' choice instead of engaging him to carry

out their wishes. So there seems to be sufficient justification for disregarding the financial element, so long as it is clearly secondary, except to note that a private press must be free from the necessity of considering that phase of the matter.

As individual expression chooses many avenues, each with its particular attraction, the reasons for establishing private presses are numerous and varied. They have sprung from the dreams and desires of craftsmen, authors and artists, prophets and dilettantes. Broadly, they divide into two general classes, one being concerned with literary content and the other with typographic form, with perhaps a third division concerned only with enjoying something to play with. The typographic viewpoint seems to attract popular interest to the greatest extent.

The simplest and perhaps the truest type of private press is that maintained by one who is, at least by desire, a craftsman and finds a peculiar joy in handling type, ink, and paper, with sufficient means and leisure to warrant such an avocation. His literary selection may leave something to be desired and art may be disregarded or amazingly interpreted, but he has a good time. As a recent correspondent said: "This small effort shows the difficulties of an amateur both with ink and with type. But as it is a matter of the mere fun of the thing, rather than business, I am in that singularly fortunate position of being able to tell anyone who doesn't like it to go jump in the lake." Another version of the same spirit was happily expressed by Edwin Roffe (Rochester Press) in 1861:

I must confess,
I love my Press;
For when I print,
I know no stint,
Of joy.

At the other extreme is the author who is entirely or largely concerned with producing his own writings. He may turn printer by choice or for economy, or may hire a workman, but he must, to qualify as a private press, maintain the equipment in personal ownership or control. In this group the personal element is usually the one point of interest, as typography is generally a mere means to an end. Somewhere in this rating may be included the secret presses devoted to political and religious propaganda in the days when free speech was a hazardous adventure; also those which, like Middle Hill, were established to preserve and distribute rare or unique items of information and record.

Then there is the dilettante who dabbles a little in both phases but performs few of the functions in his own person. His viewpoint is more nearly that of a publisher, yet insofar as he maintains a press and follows an individual program he is a member of this goodly company. Sir Horace Walpole was an excellent example. "Present amusement is all my object," he said at the start, and no doubt he accomplished that purpose not only for himself but for many of his friends.

Another distinct approach to private press activity, most familiar because its results have been more significant and have affected typography as a whole more emphatically, is from the standpoint of aesthetic or artistic vision. Men with a fine feeling for beauty have

done marvels with available materials but the impulse usually includes type design. "Let's make a new fount of type" voiced the conception of the Kelmscott Press and the next ten or twelve years saw almost as many types designed, not all successful but certainly bearing the impress of individual expression. Even Dr. Daniel, with no assumption of creative ability, served the cause well by searching out and reviving the Fell types.

Finally, there is a kind of press which may or may not be considered private but is certainly not commercial, a press maintained by a school for educational purposes of one form or another. Rarely do these reach a collector's attention, since their products are distinctly localized, but there are instances of significant accomplishment. The notable example is the Laboratory Press where, under the direction of Porter Garnett, students of printing learn also something of typography in terms of the ideal, not to mention other cultural by-products. Mr. Garnett's statement may well be added to the definitions already quoted. "Issuing publications (for such, in spite of their slenderness, our students' specimens are), and having no commercial function, the Laboratory Press is, in the purest sense of the term, a private press; and its purpose being solely educational, it may be said to be the first private press to be dedicated exclusively to educational ends." On the sole point of priority the Whitnash and School Presses might be offered in evidence, but no comparison of purpose can fairly be suggested.

Somewhat in the same spirit is the use of a private press for experimental work, as proposed by James

Guthrie in Chapter IX. Yet that phase, as well as one stated intention towards "a gesture of protest and criticism," is of a part with the purpose animated by vision of new and finer achievement. That there was a feeling of experiment in the first Kelmscott type and book is a matter of record, as is the fact that subsequent experience and development have changed the result in some important details.

While these groups serve to distinguish the main differences between various kinds of private presses, very few individual instances lie within one classification. Craftsmen have turned to writing, authors to printing, and dilettantes to both. Some have achieved simultaneous distinction in type design, writing, and bookmaking. Such versatility is rare, yet it is illuminating to note that the outstanding figures, those who have contributed most of permanent worth to subsequent culture, of which William Morris is the chief example, are the ones who have combined the greatest number of elements in their activities.

Out of all these has come something more than individual purpose and personal endeavor. Though the poorest of them have earned nothing more than pity or at best a genial tolerance, the significant presses have contributed richly to the program of typography and to aesthetic progress in general. Though the story of private presses is no more than a tiny chapter in the annals of graphic art, though all of them are but an infinitesimal part of the deluge of printers and printing since the middle of the fifteenth century, their influence, particularly upon book design, is strikingly impressive out

of all proportion to their size and number. Verily, they are "the little leaven that leaveneth the whole lump."

After all is said, the distinguishing quality of a private press is no less than a matter of spirit, indefinable except by inference. Whatever decision is made concerning the status of a press, with regard to its being private or not, must be based upon a recognition of the ideal apparent in its works, with due consideration for the human elements of its activities. Freed from the confining strictures of details, a private press may be defined as the typographic expression of a personal ideal, conceived in freedom and maintained in independence.

FROM
THE VILLAGE PRESS
"PRINTING"

EARLY PRESSES

*

Printing, in its beginnings, had an advantage over many new things that had come before, inasmuch as it created its own records. Yet such evidence as remains is all too scant, consisting mainly of things printed, by nature all too impermanent. The facts we want to know, how and why the early presses were established, must be largely matters of inference and surmise. But it is almost impossible to imagine that any of them were established for reasons very far removed from necessity. M. Claudin lists a number of what he calls private presses before 1500, but there is good reason to question such a classification in that period, when the available volume of printing was not sufficient to supply the demand, the urgent need, for books, to say nothing of smaller pieces. It is fair to assume that, though many of those presses were no doubt individual ventures, they were intended to supply a definite economic need rather than to satisfy a personal aesthetic ideal.

One such press was apparently established for the purpose of printing the founder's own writings. Johann Müller of Königsberg, also known as Johannus Regiomontanus, was an astronomer and mathematician of ability and enviable repute. That he became a printer, or at least maintained his own press, may indicate that he found it difficult to get his books printed by anyone else and was compelled to serve his own need. Just when

he began printing is unknown, but his first dated book is the Ephemerides of 1474, the earliest nautical almanac with justifiable pretensions to accuracy. There is a story to the effect that Columbus carried one of them on his little jaunt in 1492, and it would be only unkind to offer the more probable surmise that his copy was one of Ratdolt's reprints, since he had a number of that printer's books. Anyway, if we accept Müller's as one of the earliest private presses, it is a good story and might well be told without the anticlimax.

But search for the earliest press devoted to a personal instead of a public purpose leads directly to William Caxton and the *Recuyell of the Historyes of Troye* that he printed at Bruges in 1474. He had made the translation under the encouragement of Margaret, Duchess of Burgundy, in whose service he was; in fact it was finished to obey her "dredful commandement" to do so. In the meantime he had promised other copies and found himself committed to a deal of writing. As he says in the Prologue to the *Recuyell:* "And for as moche as in the wrytyng of the same my penne is worn, myn hand wery and not stedfast, myn eyen dimed with ouermoche lokyng on the whit paper, and my corage not so prone and redy to laboure as hit hath been, and that age creepeth on me dayly and feebleth all the bodye, and also be cause I have promysed to dyuerce gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book. Therefore I have practysed and lerned at my grete charge and dispense to ordeyne this said book in printe after the maner and forme as ye may here see." He also says that his patroness "largely rewarded"

him and no doubt his promises to friends were kept, but there is no record of the book selling at a price until collectors began to gather in later years. So there is sufficient reason to claim the first book printed in English as also the first from a private press.

Let that suffice for the beginning. Perhaps some other fifteenth century printers or an occasional patron of the new craft served the same ideal as those of more recent years who have left a clearer record of their intentions, but if there were any such their pronouncements lie in the tantalizing lacunae of history.

The sixteenth century provides very few entries and scanty data in the record of private presses. There was one book from a press at Greenwich in 1544, Alexias Rhartourous with a Greek book in 1560, and Archbishop Parker's volume in 1572. 1581 saw the appearance of Campion's *Decem Rationes* from a press at Stonor, and the Marprelate Tracts issued from constantly changing locations during 1588 and 1589. The two latter presses were of the group which sought to promulgate ideas inimical or undesirable to constituted authority of the time, and their evasions of censorship and suppression make an interesting chapter in the struggle for freedom of thought and expression.

The next hundred years contributed little more. As early as 1607 Sir H. Savile had a press at Eton, but what he printed is more easily imagined than ascertained. Dr. William Dugard produced the first edition of *Eikon Basilike* in 1649, just too late to save the life of Charles I, as it was intended to do, about the same time one Rinuccini, a papal legate, issued or sponsored some

personal printing, and Obadiah Walker, though a licensed printer, lent strictly private assistance to Ab. Woodward's objections to the Church of England.

The 1700s were more generous with both activities and records. The smaller presses may well be passed over here, as they all appear in the check-lists. Best known of the early private presses, and the first of permanent interest, was the Strawberry Hill Press of Sir Horace Walpole at Twickenham. *The Journal of the Printing Office at Strawberry Hill*, written by Walpole himself and recently discovered and published, opens with the following entry:

"1757. June 25th. The Press was erected. Wm. Robinson, printer."

Robinson stayed less than two years and was followed by four others in the succeeding nine years. Then, in 1765, he "took T. Kirgate," who remained to the end. In the period of unrest before Kirgate's arrival, two lines of the *Journal* are poignantly illuminating. In 1759 one entry reads: "March 29th. My new Printer, Benjamin Williams, came." And on the next line: "May 25th. He went away."

Sir Horace was the typical private press enthusiast. While he printed many things from his own pen, they were not the only reason for the press. It was one of his show pieces, along with all the art and curios which crowded his "Gothic castle," and he had a pleasant custom of presenting guests with proofs of verses addressed to them, ostensibly emanating from the press itself. The following, presented to Lady Rochford (née Young), is an example:

THE PRESS SPEAKS

In vain from your properest name you have flown,
And exchanged lovely Cupid's for Hymen's dull throne;
By my art shall your beauties be constantly sung,
And in spite of yourself, you shall ever be *young*.

His enthusiasm and viewpoint are indicated by the first production, which was planned to be "a translation by Bentley of Paul Hentzner's curious account of England in 1598." But he happened upon two of Gray's Pindaric Odes in manuscript, ready to go to Dodsley for publication, and "pounced upon them," insisting on the privilege of printing them. Gray demurred, feeling that the one-man shop would delay their appearance, but was overborne by Walpole's insistence. So that quarto of a few pages is another milestone in private press history, the first volume from the group of larger and more important presses. The *Hentzner* was printed somewhat later.

An instance of a gentleman turning craftsman was the Darlington Press, established about 1768 by George Allan, an attorney, at his home near Darlington, England. He employed one printer for a time, but very much preferred his own ways of doing things and discarded him. In the course of some thirty years he produced 179 recorded items, most of which were small and of minor interest.

In 1763 John Wilkes was in the full swing of his writings and other political activities and that year saw the appearance from his private press of *An Essay on Woman*, the mildest designation of which is that it was "a most scandalous production."

Then there was a private press which, though on foreign soil, has a special place in the esteem of American bibliophiles. During the period from 1776 to 1785, while Benjamin Franklin was serving as plenipotentiary to the French Court, he had a private press in his house at Passy, where he turned for amusement to the trade which we may believe was always his first love. Though the press was occasionally used for printing passports and other official forms, the most interesting productions were a series of "Bagatelles . . . chiefly written by Dr. Franklin for the amusement of his intimate society in London and Paris," at least one set of which "were by himself actually collected in a small portfolio." These items are among the rarest of private press issues, almost unknown until the late Luther S. Livingston traced them out and wrote the volume printed by the Grolier Club in 1914. Some further examples have since been discovered but that is still the major record. It is strange that they were forgotten for so long, but Mr. Livingston explains the condition. "We may be certain that it is not for lack of interest among modern readers, but for lack of information and material to write about, that this particular branch of Franklin's numerous activities in France has been so briefly touched upon by his biographers and editors."

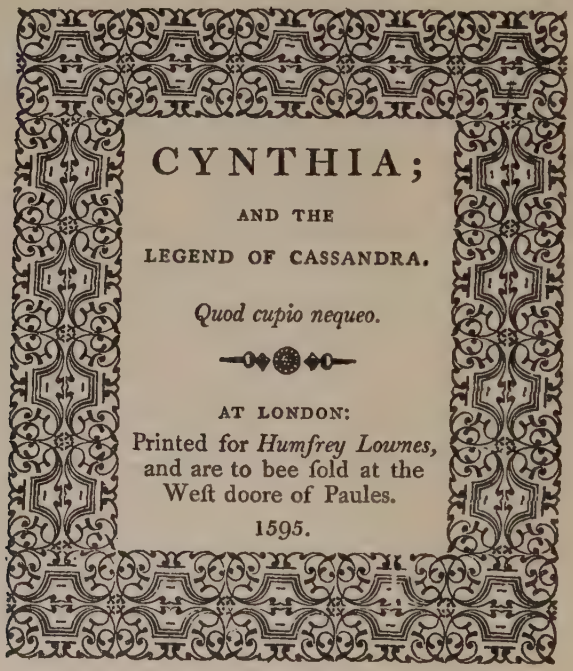
One more story rounds out the close of the eighteenth century with an example of unusual performance. As related by Mr. Falconer Madan it runs: "The Rev. Wm. Davy was vicar of Lustleigh in Devon, and persuaded an Exeter publisher to issue (in 1785–6) his *System of Divinity*, in six volumes. Unfortunately, the author, on

reading over his own work after publication, found sundry grievous errors of principle and fact, and besought his publisher to issue a second edition, amended. The first edition having been a dead failure, that gentleman absolutely refused; whereupon Mr. Davy harnessed his housemaid and gardener, the former to help to set the type and the latter to work the press, and positively produced fourteen copies of a new private edition in twenty-six volumes (1795–1807)! Copies of it are in the British Museum and Bodleian."

In the nineteenth century private presses became more numerous and of increasing interest and importance, until the final decade ushered in the new epoch which is our present delight. The Hafod Press, in 1803, served as a vehicle for Thomas Johnes' translations of Froissart, Monstrelet, and Joinville, still highly esteemed for literary and typographical quality, and in 1809 the Press at Frogmore Lodge began a series of books with titles less amusing than its name.

For ten years from 1813 some forty-odd books and pamphlets issued from The Private Press of Lee Priory. They were under the editorial direction of Sir Egerton Brydges and most of them were his own writings. His first intention was to assume no financial responsibility, insisting that the printers, Johnson and Warwick, "must run all hazards, and, of course, rely on such profits as they could get," but he later admitted the necessity of supplying funds to keep the press in operation. It was the same Johnson who subsequently edited that curious and interesting volume, *Typographia, or the Printer's Instructor.*

The Auchinleck Press was an intermittent avocation, for three or four years, of Sir Alexander Boswell, son of the man who made Dr. Johnson famous. While he had the assistance of "Jamie" Sutherland at case and press, he admits being "infected with the type fever," which indicates the true spirit. Not so well known, and much less important, are some other Presses of the early and middle nineteenth century. Sir Thomas Phillipps established the Middle Hill Press at his residence in Wiltshire in 1819 and took it with him when he moved to Thirlestane House, Cheltenham. It was used principally for


CYNTHIA;

AND THE

LEGEND OF CASSANDRA.

Quod cupio nequeo.

AT LONDON:
Printed for *Humfrey Lownes,*
and are to bee ſold at the
Weſt doore of Paules.
1595.

A TITLE-PAGE OF THE BELDORNIE PRESS

Heir followis ane tractat of a part *of ye Ynglisſ Cronikle, ſhaw-* and of yar kings part of *yar ewill & curſit* governance.

DIſameklle as we haue ſene and wndirſtāding zour falſs and fenzeit writ that ze call ane cronikle, in ye quhilk yaj mak zow to ſchaw ye defalts of our Scotts nacioun, and yat certane of our kings ſuld haf maid homage vnto zour kings of Ynglond, the quhilk is weray falſs in ye ſelf, as baith our cronikles and zours bers expreſs witneſs, to ye quhilk ze ſall be anſwerit as effers.

Yat our kings maid homage vnto ꝑ kings of Ynglond is weray falſs.

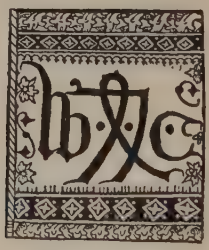
Item, In ye firſt we wndirſtand how ze ar cūmyn of Bzutꝰ, yat is ye maſt faltyſt pepill of all ye warld, yat was ye treſonable tratoꝛs of Troye, of quhais wikit falſs deids all ye warld reids, and will do vnto ye end ꝯof. And we ar cūmyn and diſcendit of ye maſt noble peple yat evir was ī all ye warld, baith of our manhed and treuth, that is, of ye noble Grekꝭ yat we ar cūmyn of on ye mānis ſyd. And attour to

Ye Scotts ar diſcendit of ye nobil Greks. Ye Ynglisſ of ꝑ treſonable tratoꝛs of Troye ꝑ ye devill.

A PAGE FROM ALEXANDER BOSWELL'S AUCHINLECK PRESS

printing some of the material in his collection of 60,000 manuscripts. The Great Totham Press was maintained by Charles Clark, a farmer, near Malden, England, from 1831 to 1849, and in 1840 Edward Vernon Utterson established the Beldornie Press on the Isle of Wight, where he issued reprints of earlier literary curiosa in editions of from twelve to sixteen copies. Even William Cowper, the poet, is reported to have tried his hand at printing, with but sorry results.

It is interesting to note that practically all of these early presses were in England. The Continent may have furnished some instances, but the research necessary to their discovery is an untouched field. And the United States was too busy pioneering to find opportunity for such amusements. As we go on with later presses, we will find that the major effort and accomplishment still lie in England, though America's contribution is far from negligible.



WILLIAM CAXTON
HIS MARK

ENGLAND IN THE NINETIES

*

A NUMBER of amazing things occurred in the Eighteen Nineties. Some of them were new and many were old matters garbed in fresh finery but, whichever they were, they found in the spirit of the time an enthusiastic response. New and old, fine or tawdry, well done or mediocre, they commanded attention and the public roused from long lethargy and took notice. Some of these occurrences were important and of far-reaching effect. One, at least, was epochal and also causal to our present subject. They called it "the revival of great printing" then; nowadays we say "fine printing" and mean something slightly different, though the fundamental idea is identical. There is some reason to date the earliest stirrings of the revival in 1844, when the Chiswick Press brought Caslon types into use again, but the first definite steps towards the new order antedated the Nineties by only a few years.

As early as 1886 Herbert P. Horne and Selwyn Image gave considerable thought and care to the typography of *The Hobby Horse*, a magazine which first appeared in that year. The catalogue of the Arts and Crafts Exhibition of 1888 contained a stimulating essay on printing by Emery Walker. And there was much talk among those men and many others, including William Morris and Charles Ricketts, about the lack of beauty in typography and the crying need for it. (Printing *was* bad

in those days.) Morris, not content with talk alone, made his first practical move by superintending the printing of *The House of the Wolfings* at the Chiswick Press. Because the protest of the insurgent group was largely directed against the characterless type designs then available, a special type was used, based on an old Basle font. An indication of the current viewpoint was the severe criticism of the lower case "e" of that font, which had a slanting crossbar. It was so unfavorably considered that the letter was changed to one with a straight crossbar for the next book, *The Roots of the Mountains*, which appeared in 1889 with further experiments in page arrangement, shoulder notes being substituted for headlines. In the following year seventy-five copies of *Gunnlaug Saga* were run off to use up some Whatman paper left over from the previous books. It was printed in "a black-letter copied from one of Caxton's fonts." Those few years were a period of experiment, transition and preparation.

In the same spirit, beginning in December, 1899, Morris was working out his ideas of type design, which came to fruition with the first trial page of the Kelmscott Press, January 31, 1891. Since that press is to have a special chapter, as are also the Doves and Daniel Presses, further detail is omitted here. It may seem illogical not to have led up to this period through the Daniel Press, most lovable of them all, which had been active since 1845 and importantly since 1880, but it was so peculiarly personal and private that it had no part, at the time, in the revival and can be fairly dealt with only in its own chapter.

William Morris at the Kelmscott Press not only inaugurated a new era—he created it. For present-day knowledge of and interest in private presses (and largely in typography) dates from that press, stimulated by those which immediately followed it. After interest was aroused we began to inquire if there had ever been such fascinating things before and the search was delightfully rewarded by finding Sir Horace Walpole, Dr. Daniel, and the rest. Morris was peculiarly fitted for leadership. He was well known and highly regarded as a designer of distinction, a force in whatever he did, and his activities were news. Also he was financially able to carry out his ideas. Charles Ricketts was also in the public eye and his early efforts, beginning with the first number of *The Dial* in 1889, added fuel to the blaze though the Vale Press, as an entity, was not formed until 1896, the year that Morris died.

The initial production of C. H. St. John Hornby at his Ashendene Press appeared in 1895 and his books of that period had many points of uncommon interest, all of which will be covered in the Ashendene chapter. A little later Lucien Pissarro began issuing the delightful Eragny Press volumes and the Essex House and Pear Tree Presses were started, all by 1899. And if we follow the momentum of the Nineties over the turn of the century we find 1900 ushering in an outstanding figure and a famous achievement, T. J. Cobden-Sanderson and the Doves Press.

There is another man who, though he never maintained a private press, was so closely associated with the movement that he cannot be disregarded. In fact, his

contributions to the accomplishments of the period have never been fairly acknowledged. We hear of him in connection with Kelmscott and Vale, Ashendene and Doves, but always in the background. Yet Emery Walker, commercial printer as he was (and still is), was an inexhaustible source of experience, taste, and enthusiasm from which they all derived instruction and encouragement. He was a friend and neighbor of William Morris in Hammersmith and they were "in daily communication." S. C. Cockerell says that, "though not concerned with the financial side of the enterprise, he was virtually a partner in the Kelmscott Press from its first beginnings to its end, and no important step was taken without his advice and approval." It was a perfect combination of artist and technician, because both Morris and Walker had the same ideal. Just how actively he assisted Charles Ricketts at the Vale Press is a question, but they were certainly in close contact and sympathy. These three men, Morris, Walker, and Ricketts, are authoritatively bracketed as "the masters of the revival of great printing." Mr. Walker also, with Sydney Cockerell associated, later designed the Ashendene (Subiaco) type and he alone has credit for the finest type of the period, perhaps of all periods, the Doves. His actual influence can never be measured in concrete quantities, but it is not too much to say that he was the patron saint of those private presses which made history.

So much for the sequence of beginnings. It must be borne in mind that what really happened was a revival of interest in good printing and the discovery that art

had some place in it. That would have continued, under any circumstances, but because Morris turned to a private press instead of continuing to have his plans executed at a commercial plant, he added the personal element, always a source of fascination, and created the private press vogue. Not only were his books full of new methods and fresh beauty, but they were full of a humanistic essence that made them delightful. Somewhere he has said that he wanted to produce "jolly books," a desire certainly accomplished, especially in the smaller volumes.

The Kelmscott, Vale, and Doves Presses were best known in their own time and still retain their importance in perspective. Each has its distinct quality. Morris was pre-eminently a creative artist, with untiring energy and power of accomplishment. Ricketts, on the other hand, was more the aesthete, with "a temperament which was assertively personal and essentially individual." Comparison of the two men can hardly be better phrased than Holbrook Jackson's: "The Kelmscott books not only look as if letter and decoration had grown one out of the other; they look as though they could keep on growing. The Vale Press books, on the other hand, have all the supersensitiveness of things which have been deliberately made according to a fastidious though eclectic taste and a strict formula. It is the difference between naturalness and refinement." After these two, quiet and serene, comes Cobden-Sanderson, philosopher and mystic, with a cosmic vision comprehensive enough to resolve illimitable complexity into utter simplicity.

The Day-Spring.

ARLY, while yet the dark was gay
And gilt with stars, more trim than day,
Heav'n's Lily, and the earth's chaste Rose,
The green immortal Branch, arose, ☙
And in a solitary place
Bow'd to His Father His bless'd face.

If this calm season pleas'd my Prince,
Whose fulness no need could evince,
Why should not I, poor silly sheep,
His hours, as well as practice, keep?
Not that his hand is tyed to these,
From whom time holds his transient lease;
But mornings new creations are,
When men, all night sav'd by His care,
Are still revived; and well He may
Expect them grateful with the day.
So for that first drawght of His hand,
Which finish'd Heav'n, and sea, and land,
The Sons of God their thanks did bring,

☙ S. Mark, c. i. v. xxxv.

FROM THE VALE PRESS EDITION OF
THE SACRED POEMS OF HENRY VAUGHAN
IN THE VALE TYPE

Perhaps the Vale Press deserves more detailed consideration than is here given, yet there is a question as to whether it affected typography as strongly as the other two. Mr. Ricketts was an active factor in the revival, but as much for what he said and stood for as for what he produced. One of the debated points in bibliography is whether or not Vale shall be considered a private press. In actual fact it was not, composition and presswork being done at the Ballantyne Press. Yet certain workmen and a press were assigned to work exclusively on Vale books under Ricketts' personal supervision, and his spirit was so unmistakably identical with that of the men who had their own plants, that the Vale Press is accepted as one of the group. The distinct personal element in those books derives from the woodcut designs and illustrations drawn and cut by Ricketts. The three type designs were transitional rather than permanent and had little or no influence on later practice. Not a small measure of the recognition accorded the Vale Press was due to the arrangement by which John Lane acted as publisher—and advertiser.

Publicity went hand in hand with accomplishment and response. In America we would have learned of the English presses much more slowly if the printing trade journals had not reproduced their pages, if John Lane had not advertised Vale and Eragny, and if the typefounders on this side had not reproduced so promptly the Kelmscott types and decorations. There was also considerable borrowing of literary content and typographic treatment. But when we did begin to hear of them—well, we were grateful and appreciative, even

to the extent of buying the books. It is not only possible, but highly probable, that our prompt recognition and patronage more than offset any damage done by deliberate or thoughtless piracy.

Akin to the Vale Press in many ways is Lucien Pissarro's Eragny Press, named for the hamlet in Normandy where he spent his boyhood. Close association with Charles Ricketts is indicated by the fact that for the early books he used the Vale type, which was succeeded later by his own Brook font. Yet, though he may have been, in a sense, a disciple of Ricketts, Pissarro had a viewpoint of his own and Eragny books are charmingly unlike any others. One of their distinctive features is the use of woodcuts printed in several colors, notably well done. The Press suspended "for duration" in 1914, but since the war expectation of further volumes has been keen, a definite rumor of at least one projected issue being current. However, that is not to

THE ERAGNY PRESS MARK

be, for Mr. Pissarro writes: "I thought that I should like to print one more book before giving up my press—but circumstances will prevent me to do so—therefore the production of the Eragny Press belongs to the past." Art and Life are poorer by just so much.

The Essex House Press, established by Laurence Hodson and C. R. Ashbee in connection with the Guild of Handicraft in 1898, was something more of a communal than a personal affair, yet it was always a reflection of Mr. Ashbee's individual viewpoint. It was founded "in the hope to keep living the traditions of good printing that William Morris had revived" and was manned by former employees of the Kelmscott Press. Strangely enough, the presswork of the early volumes was far from Kelmscott standards, but it was later improved. They took over most of the Kelmscott equipment and hoped to have the Kelmscott types; failing that, Caslon was used for the first two years, followed by the Endeavour font designed by Mr. Ashbee and later by the similar Prayer Book type.

From 1899 to 1909 Mr. and Mrs. H. G. Webb produced twenty books at the Caradoc Press. They bear a distinctly individual air, due to the woodcut decorations and initials by Mr. Webb. While the press has been inactive for nearly twenty years, there is an authoritative rumor that it may produce at least one more book. Pear Tree and Dun Emer (later Cuala) began in 1899 and 1903 respectively but their stories come more logically in a later chapter, along with some others whose long terms of existence entitle them to more extended consideration.

So there is the nativity of the private press as it is known today. There was a new feeling, a fresh vision, to be expressed. The men who inaugurated the era had something to say and they said it magnificently. Not only that, but they produced beauty, always a welcome gift, and expressed it in a most delightful medium. Small wonder that we start our reckoning, going back to the past, enjoying the present, and anticipating the future, from England in the Nineties.

THE KELMSCOTT PRESS

*

"After the lecture Father was very much excited. The sight of the finely proportioned letters so enormously enlarged, and gaining rather than losing by the process, the enlarging emphasizing all the qualities of the type; his feeling, so characteristic of him, that if such a result had once been obtained, it could be done again, stirred in him an overwhelming desire to hazard the experiment at least. Talking to Emery Walker on the way home from the lecture he said to him, 'Let's make a new fount of type.' And that is the way the Kelmscott Press came into being."

So Miss May Morris describes the effect of Emery Walker's lecture before the Arts and Crafts Exhibition Society on November 15, 1888, "the first certain date" in the history of the Press. From that one sentence, and from the idea behind it, came the release of typography from its then state of lethargy. The revival of good printing, beginning on that day and even now continuing, is only one element of a great unfolding of human consciousness which was bound to transpire; but everything must have an initial stimulus, an immediate cause, and William Morris supplied it in this instance. What manner of man was this who served so beneficent a purpose?

Born March 24, 1834, William Morris was fifty-four years old on the later date when he added the last and

greatest activity to a life already full. He had been poet, painter, prose romancer, designer in many media, student of economics, and street orator, and a notable figure in all. Any one of these would keep the average man busy, but in Morris they were not so much different activities as they were phases of one great ideal—to make life beautiful. He combined vision, sympathy, discrimination, and accomplishment in a magnificent unity which expressed vivid life in everything he did.

His major expression was design, and in him it was "not only an elaborate and self-conscious thing, but it sprang, as it should do, and as it did spontaneously in the Middle Ages, out of the quality, the very nature of the material and the personality of the craftsman." The richness of pattern in his designs was only an evidence of growth, of an evolution which need never, could never, stop. Yet every one of his patterns had a simple fundamental idea, their apparent complexity being only the natural division, subdivision, and growth of that idea.

"In furious earnest about everything he undertook," all his qualities were present in every endeavor. He understood—no one better—the interdependence of ideas, art, and affairs, and devoted that wisdom to making useful things beautiful. When he turned to printing he brought to it a rich equipment of poetry, craftsmanship, and Socialism. His personal craft was almost entirely with the pen, in either writing or drawing. And what an immense amount of drawing alone he turned out! Two type designs and six hundred and forty-four initials and decorations for the Kelmscott books within

five years, making some of the woodcuts himself, and all interspersed among many other duties and demands.

Following the initial impulse, Morris went deep into all the materials and processes of printing, starting from his natural mediaeval viewpoint. Cobden-Sanderson said: "Morris found beauty in the old manuscripts, in the work of early printers, in all mediaeval things, but, in being guided by their influence, it was not blindly. He took the beauties and discarded the blemishes. He reverted to many old mechanical methods, not because they were old but because they were the best means of securing certain desired results."

William Morris's approach to the "mystery and art of printing" is most accurately expressed in the familiar *Note on His Aims in Founding the Kelmscott Press*. "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters . . . I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the lines, and lastly the position of the printed matter on the page." That is all strictly confined to fundamentals. Only when those are established does he consider embellishment. Not until the last paragraph of the Note does he say: "It was only natural that I, a decorator by profession, should attempt to ornament my books suitably: about this matter I will only say that I have always tried to keep in mind the necessity for making my decoration a part of the page of

type." All of which means that the page of a book must be considered as a whole; paper, type, and decoration each contributing to honest and sensible unity. Indeed, he went a step further and considered a pair of open pages, rather than a single page, as the unit of design.

Insisting always on the best materials and workmanship, he considered it "a matter of course" to use hand-made paper, wholly of linen, hard (well-sized), and laid, but with the wire-marks showing only faintly. That standard remains unquestioned, though fine paper may be as well wove as laid, the wire-marks affecting only appearance, and a softer finish is gentler and more flexible under the fingers, without loss of quality.

Four sizes of paper were made for the Press by J. Batchelor & Sons, Little Chart, Kent. The first was eleven by sixteen inches, watermarked with a conventional primrose between the initials W. M. That size was doubled for *The Golden Legend* and later large quartos. For the *Chaucer* a sheet slightly larger and thicker was made, the watermark being a Perch with a spray in its mouth, and the initials. The fourth size was thirteen by eighteen inches, with an apple and W. M.

"By instinct rather than by conscious thinking it over, I began by getting myself a fount of Roman type." One would suppose that his tendency towards mediaevalism and his familiarity with manuscripts and their Gothic letters would have led him directly to them, but in that case his influence on current and future typography would have been much less. Not that he made the choice for that reason; instinct chose the path of most importance. Roman type was then, as now, the

familiar medium of printing. If he had produced only the Gothic types, Troy and Chaucer (really one design, the only difference being in size), Kelmscott books would have been something apart from common affairs, limited in appeal and influence. The Golden type was not only a magnificent gesture of dissent from the weak and awkward faces of the period; it was also a pattern for future development. It took its name from *The Golden Legend*, which was to have been the first book printed with it, though delayed and not mentioned until the List of December, 1892. The Troy type was named from *The Recuyell of the Historyes of Troye*, its first appearance being in an announcement of that book. The Chaucer face is self-explanatory; a smaller size was necessary for the double columns of that volume.

"The relative spacing of the letters, the words, and the lines" is really only a matter of common sense, but the common sense of the artist rather than the layman. But "the position of the printed matter on the page" is the most difficult problem in book design. He rediscovered the secret of page placement, customary among the scriptores and early printers, which lies in considering an opened pair of pages, rather than a single page, the unit.

So, with all these things in mind, type was designed and cut, paper made, premises and press provided, and on Saturday, January 31, 1891, the first proof, a page of *The Glittering Plain*, was pulled. At this time Morris was living in the house in Hammersmith which he occupied from 1878 until his death, retaining at the same time his tenancy of Kelmscott Manor, near

Lechlade, Oxford, which he had held since 1871. But the Kelmscott Press was not an attic affair; it was installed in a cottage at No. 16, Upper Mall, Hammersmith. Very soon it was moved next door to a larger cottage, and later another small house was taken in addition. At the beginning William Bowden, a retired master-printer, was the only workman, but the enthusiasm following the first proof seems to have stimulated activity, for almost immediately Bowden's son, W. H., later to become overseer of the Press, was engaged. The first sheet was printed on or about March 2 and one Giles, a pressman, was temporarily added to the force until *The Glittering Plain* was completed.

This first Kelmscott book was dated April 4 but was not issued until May 8, 1891. The date, of course, is that of printing the last form and the interim represents the time consumed in binding. That was done, not only for this but for all the issues of the Press, with the exception of special bindings, by J. & J. Leighton. In the seven years that the Press was active fifty-three books, in sixty-five volumes, were printed, ending with the *Note and Description* of March 24, 1898.

The initial equipment consisted of an Albion hand press and a small proof press. In November, 1891, with the 1,286 pages of *The Golden Legend* not half done, another Albion was added. Later, when the Chaucer was under way, a third was necessary.

To me, there are three kinds of Kelmscott books. In one group are the small quartos and 16mos, such as the first six and the Old French Romances; jolly, friendly, humanistic little volumes. Then the rest of the list,

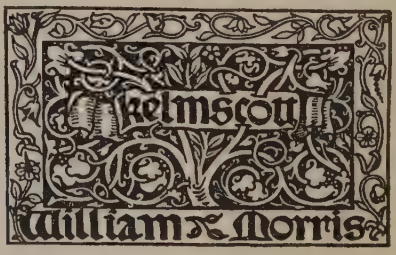
HERE BEGINNETH THE TALES OF CANTERBURY AND FIRST THE PROLOGUE THEREOF
WHAN that Aprille with his shoures soote
The droughte of March hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale fowles maken melodye,
That slepen al the nyght with open eye,
So prikketh hem nature in hir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were seeke.
BIFIL that in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye,
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.
The chambres and the stables weren wyde

THE KELMSCOTT CHAUCER (GREATLY REDUCED)

except one. And the Chaucer. Mr. Ricketts probably intended to be a bit supercilious when he said "it should be read at a lectern," but he spoke truth. For monumental splendor and vivid beauty it has not been and can hardly be surpassed. Type, decorations, the Burne-Jones illustrations, presswork and binding blend into a Book beyond the reach of adjectives.

Just one more word of William Morris the man. Deep in everyone, coloring all his thoughts and actions, is his personal relation to life—and after. His statements, following, are a clear exposition of his philosophy and are also to be considered in comparison with the opening words of the next chapter. He said: "Life is a progressive series of efforts; there are so many things to do, and to get to know about; and when these things are done, we don't want to worry about them. We had best leave 'em alone, and pass on to something else. And then, at the close of Life, we get to know a few things tolerably well."

And, towards the end (October 3, 1896): "I have enjoyed my life."



THE DOVES PRESS

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"In my own case I had ever, or since I had thought at all, ever been only too conscious [of death], and the mystery of it had paralysed all endeavour. And now I wanted to free myself from that state. I wanted not to forget the mystery, nay, I wanted still to remember it; but I wanted not to speak of it. And above all, in the silence which I wished to observe, and which should leave the universe at liberty to fashion itself around me and to take its station, with its arch of heaven, its summer and winter, its spring and autumn, its day and night, its land and sea, its time past, its history and time to come, and the change that awaited us all in due order, above and around and within me, to work with my hands and my head at something which should give me means to live upon simply and in independence, and be at the same time something beautiful, and, as far as human things may be, permanent. Such a career would give me still liberty to think, to dream, to feel awe, and to aspire, and would yet be productive and self-supportive."

So wrote Thomas James Cobden-Sanderson in his journal, October 10, 1883, at Monte Generoso, Switzerland. It is the first definite statement of the intention which led to his personal handicraft of binding, to the Doves Bindery, and finally to the Doves Press, and clearly indicates the state of consciousness in which he

approached craftsmanship. By comparison with the viewpoint of William Morris, as expressed in the closing lines of the previous chapter, it is about as contradictory as possible. The outlook might seem to be colored by the fact that he was even then recovering from a long and serious illness, but it recurs so often in the Journals that it was certainly typical and permanent.

But the vision, hampered as undoubtedly it was by physical disability, spread clearly before him, as witness the continuation of the entry. "It would, too, have side advantages, which I should not perhaps be in a position to raise to the height of a doctrine or a principle, or the motive of my own particular action, but which I might still be silently conscious of, and at some future time advocate as a new departure for the young of the future: I mean the deliberate taking by scholars to handicrafts, and the ennobling of them to a higher level than that at present attained . . . by those who practice them. This would indeed be a method of bringing culture home to the people, and of humanizing their inevitable pursuits."

If the emphasis here seems to be placed upon the man rather than upon the press, it is rightly placed. For the Doves Press books were not merely printing; they were symbols of "a vision of Cosmic Order, Order wrought in rhythm and touched with Beauty and Delight." And that comes only from the inner recesses of a man to whom even the complete universe is only one part of a comprehensive and beautiful Order. (If that sounds mystical, it must need be; for while one may write of a craftsman or an artist in terms of performance, a mystic can be interpreted only in his own medium.)

Thomas James Sanderson was born December 2, 1840, at Alnwick, Northumberland, England. After the usual schooling and a brief apprenticeship at shipbuilding, in 1859 he entered Trinity College, Cambridge, to prepare for Orders in the Church of England. In 1863 this plan and a degree were relinquished and for eight years he suffered through a period of mental questioning "about it and about." Finally, in 1871, he "had himself called to the Bar" and entered upon several years of legal work, largely devoted to research for the London & North Western Railway Company. But health failed and he went to the Continent to recuperate. At Siena he met Anne Cobden, fourth daughter of Richard Cobden, whom he later married, joining her famous family name with his. In more than many ways her influence and help contributed to the later Doves Press activities.

Of Cobden-Sanderson's binding it is hardly necessary to speak. From the first, 1884, it was a model of beauty and fine craftsmanship. The manual operations were learned under de Coverley, but the patterns he created and the standards of materials and finish he maintained were peculiarly his own. One element of his success is worthy of note. While he proposed that the work should bring a fair return, there was no pinch of absolute necessity to force acceptance of uncongenial work or demands not in harmony with his own taste. On the contrary he selected only such books as he considered worth while (and his judgment was accurate), bound them exactly as he chose (even a Keats in *red!*), and let them sell as they would. In course of time

occasional commissions were accepted, but only for binding in his own way books he considered worthy. This is an excellent example of the freedom from coercion vital to the definition of a private press.

There is a story, assumed to be true, of a small storekeeper in this country who, out of a meagre income, bought one good book each year and had it finely bound. When he learned of Cobden-Sanderson's work, he sent the purchase of that year with an humble request that he might choose to bind it. There seems to have been some community of interest between the two men, for "they say" that the few volumes Cobden-Sanderson did for that modest tradesman bear some of his finest work.

Early in 1893, partially influenced by an intention to do a certain amount of special binding of Kelmscott Press books for his friend William Morris, a little house near that Press and next door but one to the Doves public-house (whose name he adopted) was taken and the Doves Bindery established March 20. The force consisted of Miss Bessie Hooley, sewer, Charles Wilkinson, forwarder, and Charles McLeish, finisher, all competent craftsmen from Rivière's. And there was an apprentice, "not exacting in point of finish," Douglas Cockerell, who evidently outgrew the uncomplimentary opinion, for he later did the magnificent blind-tooled pigskin binding of the Kelmscott Chaucer and is now one of the foremost English binders. From the inception of the Doves Bindery Cobden-Sanderson did no more binding himself, largely because of poor, or at least uncertain, health.

So for some seven years. Except for semi-invalidism, it seems to have been a busy and fairly happy period, though the quest for the Ideal was always insistent. Then, January 12, 1900, the Journal says: "Bookbinding must now be pursued. . . Printing must be added, and, by and by, writing, and illumination. And all must tend to an ideal." No doubt he missed the Kelmscott books; perhaps he would have printed anyway, even if Morris had lived. Here enters again the man whose enthusiasm and ability ran continuously through the entire period and Emery Walker appears, this time in no subordinate advisory capacity but as a full and equal partner. Yet he remains in the background, the Doves Press, at least publicly, standing as a personal expression of Cobden-Sanderson. Yet it was Walker, disclaiming any ability as a type designer, who "copied" (really translated) Jenson's famous roman letter into what will perhaps stand as the finest formal book type of all time. Its merit cannot be entirely in the model, for many other copies and adaptations of the same letter have been made, none of which, excepting Bruce Rogers' Centaur, is comparable to the Doves type.

It has been a long journey coming to the Doves Press, but all that has gone before is definitely a part of its history. The first book was published in January, 1901. In the final *Catalogue Raisonné* it is listed as "An Experiment," but it was certainly a successful one. That *Agricola*, two *Dedications* (to William Caxton and William Morris), Milton's *Areopagitica*, and *The Ideal Book* are all called "Preliminary Publications," though some of them appeared rather late in the list.

Comment on Doves Press books can be only brief. When it is said that they approach dangerously near to absolute perfection in composition, presswork, and page placement, everything has been said. Their peculiarly individual quality is entire absence of decoration. Not a single floret appears; besides the characters of a simple roman alphabet there is only a paragraph mark. True, there are drawn initials occasionally and a marvellously accurate use of red—and such a red—but that is all. And that all is magnificent. The great red initial "I" that dominates and yet fits exactly the opening page of Genesis in the Doves Bible is a pattern for all time of complexity reduced to the minimum of simplicity.

Of approximately fifty publications issued between 1901 and 1916, the outstanding item is the complete Bible, published in five large quarto volumes between June, 1903 and June, 1905. If there were any doubt concerning the courage of the man, we need only consider the magnitude of such a work, to be produced by one compositor and upon one hand press. That one compositor, of course, was exceptional. Every Doves book is a proof of J. H. Mason's ability in composition, and he has later come more clearly into his own as head of the London School of Printing.

The Doves Bible and the Kelmscott Chaucer stand side by side upon the highest peak of typographical accomplishment, utterly dissimilar yet with the same element of greatness incontestible. Though popular belief holds the Gutenberg Bible to be the most beautiful book ever printed, these two monumental volumes prove once more that popular belief may be inaccurate.

The use of that word "monumental" in connection with printing is considered to have originated with Cobden-Sanderson. In 1908 he wrote: "I should like to think of the Doves Press as working beyond my own lifetime, and printing in 'monumental' (the quotes are his) form the great Thoughts of all time." How he changed that viewpoint will appear later.

In 1909 Emery Walker withdrew from the partnership and there was serious consideration as to whether or not the Press should continue. But the man and his wife went on together, though the burden of continuing in the face of failing strength is clearly apparent in the Journal. Stubborn he may have been, but bound to carry on as many of the cherished plans as might be possible. It is typical of the man that, in April, 1915, when, because of the war, all things German were anathema, he announced his intention to issue the long projected volume of Goethe's Lieder, and brought it out in September of the same year. It is also typical of the standing he had with his subscribers that they bought it.

And then came that act of wanton destruction which, with all our admiration and respect, with all possible charity and sympathy, is difficult to forgive, even to condone. If it had been a sudden decision, due to the mental and physical turmoil which wore so grievously upon him, there would have been some extenuation. But it was premeditated. As far back as June 11, 1911, he had written in the Journal: "My Last Will and Testament. To the Bed of the River Thames, the river on whose banks I have printed all my printed books, I bequeath the Doves Press Fount of Type—the

BOOK I. CHAPTER I. PRELIMINARY.

CONSIDERING OUR PRESENT ADVANCT STATE OF CULTURE, AND HOW THE TORCH OF SCIENCE HAS NOW BEEN BRANDISHED & BORNE ABOUT, WITH MORE OR LESS EFFECT, FOR 5000 YEARS & upwards; how, in these times especially, not only the Torch still burns, and perhaps more fiercely than ever, but innumerable Rush-lights, and Sulphur-matches, kindled thereat, are also glancing in every direction, so that not the smallest cranny or doghole in Nature or Art can remain unilluminated,—it might strike the reflective mind with some surprise that hitherto little or nothing of a fundamental character, whether in the way of Philosophy or History, has been written on the subject of Clothes. ¶ Our Theory of Gravitation is as good as perfect: Lagrange, it is well known, has proved that the Planetary System, on this scheme, will endure forever; Laplace, still more cunningly, even guesses that it could not have been made on any other scheme. Whereby, at least, our nautical Logbooks can be better kept; & water-transport of all kinds has grown more commodious. Of Geology and Geognosy we know enough: what with the labours of our Werners and Huttons, what with the ardent genius of their disciples, it has come about that now, to many a Royal Society, the Creation of a World is little more mysterious than the cooking of a dumpling;

THE DOVES PRESS "SARTOR RESARTUS"
SHOWING THE DOVES TYPE
(SLIGHTLY REDUCED)

punches, the matrices, and the type in use at the time of my death, and may the river in its tides and flow pass over them to and from the great sea for ever and for ever, or until its tides and flow for ever cease; then may they share the fate of all the world, and pass from change to change for ever upon the Tides of Time, untouched of other use and all else." The man could write, but to what purpose!

And he was not content to leave the matter to the executors of his will. When the last printing was done he took the type, as much as he could carry at one time, night after night with many a "stealthy look round," and threw it from a bridge into the Thames. The punches and matrices had already gone the same way in March, 1913, at the time when he was preparing the *Prospice*. No one, not even his wife, knew that it was being done. We may, in all kindness, let the record stand without comment.

Finally he found, perhaps not as he expected, but certainly, the "silence which I had wished to observe." We can offer him no better farewell than to hearken to his own words from the "Salve Aeternam" in the last *Catalogue Raisonné*. ". . . probably a great silence will now take the place of the Doves Press, a great silence that I may the more intimately listen to and perhaps overhear the voice—which indeed is never silent, if seldom listened for or distinguished amid the wild and unintelligible strife which is man's life to-day—the voice which is the aspiration of the universe, and in a great silence, is addressed to the soul. In this silence, listening, even now I seem to see arise on the far horizon of

life's long vigil the shining summits of a great new world—a great new order touched with beauty and inflamed with a great delight—man's ultimate and infinite ideal. And with this New World trembling into life I put-to the shutters and close the doors of the Press, and, turning the key in the lock, bid farewell to THE DOVES PRESS—for ever."

THE DOVES PRESS
WATERMARK

THE DANIEL PRESS

*

So far we have followed the history of private presses up to and through the period of greatest activity and accomplishment. Now it is necessary to turn back and insert the Press which was chronologically the connecting link with earlier ventures and aesthetically the forerunner of the later group. The sequence of attention here maintained is entirely logical, for the Presses are being considered in the order of their recognition and the Daniel Press was unknown outside a small circle until after Kelmscott had established the vogue.

There have been so many kinds of private presses, so many reasons for their being, so many purposes implied and expressed. Kelmscott was the vehicle of an idea, Doves of an ideal. Others were attempts, or toys, or almost important. And there was this one, so peculiarly a part of a man's life, so clearly an expression of himself, that it may well be called a personal press, rather than private. But how can a chronicler so remote in time and space hope to describe the charm of a personality about which an immediate associate, Sir Walter Raleigh, wrote: "I had a reverence and affection for the Provost, but I could not make a portrait of him, or even a sketch. All that attracted me was vague and indescribable. . . . I should feel it almost a violence to talk about a character that was not so much a character as an atmosphere. I knew him very little, but I liked what I didn't

know in him as well as what I did, if I may put it that way. . . . Simplicity, gaiety, goodness—but I can't draw it. It escapes me."

Oldest in the span of its existence, antedating by many years the important group of the nineties in which it came to be included, and continuing well into the new century, the Daniel Press for more than sixty years radiated the delightful personality of its operator. I have been questioned for calling it, in an earlier chapter, "the most lovable of them all," but the phrase is accurate. Of a man who became, in early middle life, "at peace with his desires," no other term will serve.

There were two reasons for the Daniel Press. Henry Daniel the boy and Dr. Daniel the man were subject to that fascination of type and ink known to all those upon whom St. Typographicus has smiled. And he liked to do things to please his friends. He lived and loved that "Order touched with Beauty and Delight" which Cobden-Sanderson sought. And, by a slightly different interpretation of "Order," it is believable that Dr. Daniel realized the dream in greater fullness.

Charles Henry Olive Daniel, D.D., Oxford, was born September 30, 1836, at Wareham in Dorset, but spent his childhood and youth at Frome-Selwood in the County of Somerset, where his father was perpetual curate of Trinity Church. While he mounted his printing hobby at a very early age, studies were not neglected and at seventeen he entered Worcester College, Oxford, which was to be his home, with one slight intermission, for the balance of his life. One after another he held almost every office in his College (and some in the

town), finally becoming Provost in 1903. Sir Herbert Warren, President of Magdalen, lists all these in his memoir of Dr. Daniel and adds: "He lived in all these things and will always be chronicled as an excellent and gifted user of them, but it is not by them that he lives now, and will outlive many more prominent in their time, but by what seemed his *parergon* and pastime, what was in truth — that is its secret — the artistic expression of his leading gifts and his whole nature — his Press."

The Daniel Press had two distinct phases. From 1845 to 1863 it may fairly be called little more than a plaything devoted to family, parish, and neighborly affairs. Out of 521 pieces known to have been printed during this period, only eleven classify as of any importance. All these were pamphlets in paper wrappers, the only one of any size being the "Sonnets" by C. J. Cruttwell, an uncle of the printer, which ran to 108 pages. All the smaller things were single pages, mostly concerned with parish activities, such as texts, notices, programmes, and the like, with a liberal sprinkling of bookplates and similar personal matters.

Technical methods at the start were nothing short of amazing and serve to show the potency of the urge which would not be denied. With an equipment of only one font of type, the first Daniel item was printed without a press of any kind. A single short line of type was held or tied together, inked not "by rule of thumb" but by an actual childish thumb, and impressed in approximate position on a tiny page by the same small hands. Like the odd circumstance so often and so variously

described, "it is not so amazing that it was done so well, as that it was done at all."

That was in 1845, when Henry Daniel could not have been older than quarter past nine. There was a younger brother who is assumed to have assisted, but the youthful Henry was certainly the moving spirit. And though that spirit was willing, even eager, the flesh failed to carry through to the end, for out of eleven pages of text only the first four are printed, the balance, together with the title-page, being written. It is needless to add that the edition was limited to one copy. No less an authority than Falconer Madan gives as his opinion that "it may be doubted whether, among the twelve millions of books estimated to have issued from the Printing Press, there is any other, besides this one, which begins with printing and ends in manuscript."

In spite of the discouraging start, three more pieces were printed early in the following year by the same manual process. In one of them the printer mentions previous use of his "types and thumb" and asserts a willingness to serve his friends further, though with due reservation for presswork, "as he has no press." It is quite apparent that the child was bound to print, regardless of handicaps and obstacles.

Then a toy press appeared, upon which was printed a letter to his father, thanking him for the press and including: "qlease do not mind my very bad printing, for when any one looks on any part of it, it is really immensely, terribly, and dreadfully horrible." The boy must have had some idea of what printing ought to look like, as well as a generous vocabulary.

Between the discouraging shortcomings of this outfit and the natural demands of schooling, little more printing was done until the summer of 1850, when a small Albion press, capable of good work, was installed, upon which the balance of the Frome pieces were printed, as well as the early Oxford items. Printing at Frome from 1857 to 1863, while Henry was in college, was done mostly by two younger brothers, W. E. and W. N. A. Daniel. It was always, then and later, a family affair.

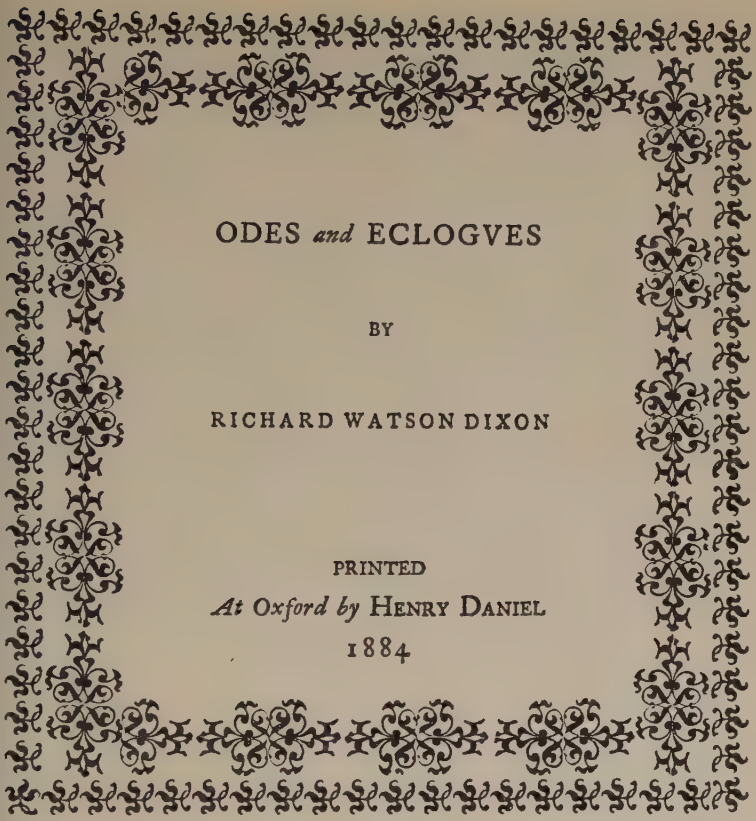
In 1874, when Henry Daniel had finished the period of intensive study and become settled at Oxford, the press was brought from Frome after ten years of idleness and set up in his college rooms. Then followed the series of books and minor pieces by which the Daniel Press is best known. This may be called the later phase of the Press and exemplifies the second reason for its existence. Many of the issues were written by personal friends whom he delighted to please and honor by publication; all had literary value, as witness the numerous first editions of Robert Bridges, later Poet Laureate. Others were things he liked and wanted to share. A goodly number were done by request or in response to suggestion. As at Frome, the Press was at the service of parish, college, and friends for small printed pieces.

The first production in the new quarters was an 82-page pamphlet of *Notes from a Catalogue of Pamphlets in Worcester College Library*, printed with type brought from Frome. Only 25 copies were printed and distributed among associates. The printing was not well done and, like all the other early work, was typographically far from important.

But early in 1876 came the turning point. With the co-operation of Professor Bartholomew Price, the Fell types and matrices were discovered and resurrected after a century and a half of disuse. They take their name from Dr. John Fell, Bishop of Oxford, who in 1666 secured punches, matrices, and a founder from Holland and established a type-foundry for what was then called the Sheldonian Press (now the Oxford University Press). These fascinating faces, with their beautifully rhythmical irregularities, stimulated fresh interest and more careful craftsmanship and from this time on the printing was technically much better. The same types have since been used to excellent advantage

MISTRESS Rachel, Miſtreſs Ruth,
Dancing down the ways of youth
By the dancing rills of truth,
Fairy muſic lead your meaſure,
Bring you to the hidden treaſure
And the oracles of ſooth,
Bid all ſprites of evil vaniſh,
Gnome and Kobold ban and baniſh,
Charm each dragon head uncouth!

DANIEL PRESS USE OF THE LARGE FELL ITALIC



A TITLE-PAGE OF THE DANIEL PRESS

on many occasions by the University Press, in several notable instances recently for certain publishers who are carrying on, in broader fields, the private press tradition. If Dr. Daniel had contributed nothing more to the revival of printing, he would still be a generous and valued benefactor.

Perhaps the best known and most desirable Daniel Press specimen is *The Garland of Rachel*. It was Mr. Thomas Humphry Ward who suggested that the first birthday of Dr. Daniel's daughter, Rachel, should be celebrated with a collection of poems written by friends and printed by her father. So it was done, and the list of eighteen contributors contains such names as Austin Dobson, Andrew Lang, John Addington Symonds, Robert Bridges, Edmund Gosse, W. E. Henley, and Frederick Locker-Lampson. Only 36 copies were printed, 18 of which were bound in full vellum over bevelled boards with gold stamping—one for each contributor. The title-page was changed for each copy, so that each recipient found himself announced as the chief author. Other features were miniated initials by Mrs. Daniel, two decorative bands designed and engraved on wood by Alfred Parsons, R. A., and the pressmark, appearing here for the first time, on which Mr. Parsons and Edwin A. Abbey collaborated.

One happy circumstance connected with the Daniel Press is the fact that Mrs. Daniel and, later, the daughters, took an active part in it. (When a larger Albion press was procured in 1882, it was set up in the family residence.) Many volumes were printed in the old manner with spaces left for initials, which Mrs. Daniel drew in and illumined. Also, she set the type for a few books and did the actual printing of at least one, as well as some binding. The daughters, Rachel and Ruth, first appear as editors of a selection of twelve *Songs by William Blake*, sent to twenty-eight of their little friends for Christmas 1885, when the elder was just past five. At

eight, Miss Rachel began on her own, just as her father had done at about the same age, and continued to print occasional items for some years.

The Press was active, somewhat irregularly, until 1903, when Dr. Daniel's duties as Provost left scant time for his hobby. Once more, in 1906, again "to please his friends," he made a special effort and printed, with the help of "a man and the Misses Daniel," 140 copies of an Evening Service for a special occasion in Worcester Chapel. This was the last true Daniel Press item. One or two others, found unfinished, were completed and issued after his death.

The recognition and consideration given the man after his passing, the thoughtful and affectionate memorials established, are sufficient evidence of the love and esteem in which he was held. The importance of his position probably had some weight, yet it is clearly apparent that the choicest memories are for his personality and his Press. The Albion press itself was set up in the Bodleian Library, where it remains a perpetual shrine to a beautiful memory. How beautiful that memory is, is shown by the memorial volume of 1921, written by friends and high Oxford officials, beginning with a memoir by Sir Herbert Warren, President of Magdalen College, and published under the auspices of his own College, Worcester. Perhaps the most interesting portion of the book, and certainly the most valuable to collectors, is a complete bibliography of everything issued from the Daniel Press, compiled with painstaking accuracy by Falconer Madan, justly known as the "Prince of Bibliographers." It is natural enough that

the volume should have been set in the Fell types, but its unique quality lies in the fact that it was printed, upon Dr. Daniel's own press, within the walls of the Bodleian Library, an act without precedent and surely never to be repeated.

EARLY AMERICAN

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EARLY is only a comparative term in this connection, for the period to which it refers begins in the nineties and runs only a little way into the present century. There are a few earlier dates in the record and probably some other private ventures will be discovered in time, but the list as it now stands is very short. When mention is made of the Fair Hill Press of 1867, the cradle days of Palmetto and W. J. Brodie in 1877, and Appledore about 1879, present knowledge is exhausted.

When we come to consider private presses in the United States, it is immediately apparent that they compare none too favorably with the best English presses. Omitting the Village Press, our only notable one of this period, which is to have its own chapter, it must be admitted that no creative work of real distinction was produced; even very few essays in that direction were attempted. When the English presses came into our knowledge we recognized the medium of a new delight in craftsmanship and several of us grasped at its opportunities, but the full measure of accomplishment was none too great and, regrettably but certainly, it was largely imitative.

Of course there is a reason—perhaps several. Whether or not the condition is right and proper, or even desirable, the fact remains that Commerce in this young and growing country demands the maximum of service

from every man of real ability. The fortunate combination of talent, leisure, desire, tradition, and circumstance which is implicit in the important English presses has not repeated itself here. We need feel no shame; only a regret that our land and time have not been so fortunate.

America has contributed some magnificent typography to the revival of fine printing, but it has all issued from establishments which cannot, by any magic, be called private presses. The intention, in many instances, was to work in the private press tradition, and such books occupy a middle ground between aesthetic delight and commercial necessity. The most interesting of these will be considered in later chapters.

No work of real worth and permanent influence is accomplished except by continuity of both effort and achievement. Every private press which has made a definite contribution of typographic or aesthetic significance has done so not only by the quality of its work but also by the quantity; the number of its publications and the extended term of its existence. If Dr. Daniel had stopped before the Oxford period, if he had not revived the Fell types and printed the work of distinguished writers, two elements which characterized that period, the Daniel Press would be one of those vaguely known and lightly esteemed, of which there are so many. The record of the Ashendene Press is very similar. A markedly short period of life and activity counts against most of the American presses. Only a limited number were continuously and consistently active for more than a few years.

After a few preliminary experiments, round about 1900 there was a veritable eruption of private presses in this country. In the few years prior we may, by a certain flexibility of viewpoint, take into consideration some activities that border perilously near to the commercial realm, or entirely within it, which yet contributed to or aided popular recognition of the movement. One such was Thomas B. Mosher; another was Elbert Hubbard, whose earliest books were undoubtedly conceived in the private press spirit but whose faculty for commercial success soon removed him from the ranks. Both these men will have further consideration in another category. There was another man who, like Charles Ricketts, had printing done under his supervision, mostly for commercial purposes but with an occasional book, but who contributed largely to the typographic awakening of the time. Perhaps, under other circumstances, Will Bradley, whose personal work bore the imprint of the Wayside Press, might have done as much creative work in book design as his contemporaries across the sea, for he was, and still is, a designer of marked originality and sound taste.

Perhaps the most successful, counting quality and quantity, was the Elston Press, maintained for some years by Clarke Conwell at New Rochelle, N. Y. Beginning in 1900 with one book, the *Sonnets from the Portuguese*, which almost everyone reprinted in those days, the press turned out five books the next year and ten in 1902, after which only one or two more appeared. Frankly influenced by William Morris, he still had some ideas of his own and followed them consistently.

After some experiments in the first five books, he imported a supply of Caslon's Old Roman type and used it exclusively thereafter. While it may not be rated among the beautiful types, it is a good, sound letter, free from eccentricities and with some elements of distinction. The most notable merit of Mr. Conwell's books was the presswork, which was invariably fine. If he did not contribute any startling creative work, he may be credited with a satisfactory record of good taste and excellent craftsmanship, except in the matter of designed decoration, which was hardly up to the other standards of the press.

By way of contrast, the books issued by Ralph Fletcher Seymour with the Alderbrink Press imprint were happily interesting. Being a designer of marked ability he approached books from that angle, and the earliest volumes were entirely hand-lettered and printed from zinc plates. While the temptation, in that method, is to take too much advantage of the ease with which

AY, and apart from the morality of the matter, which I am forced to speak to you of, let me tell you that though simplicity in art may be costly as well as uncostly, at least it is not wasteful, and nothing is more destructive to art than the want of it. I have never been in any rich man's house which would

INITIAL AND ALDERBRINK TYPE, DESIGNED BY SEYMOUR

text and decoration may be united, Mr. Seymour restrained himself pretty successfully and maintained a feeling of typographic order. Those lettered books were largely experimental, or preparatory to more serious effort, for in 1902 he had the Alderbrink type cut from his own design and turned more definitely to pure typography. Though the printing was done at a commercial plant and some of the Alderbrink books were executed as commissions in the way of business, a large number of Mr. Seymour's productions may be considered private press items.

A youthful partnership which started in rather strict privacy, hovered for a time between that and commercialism, and finally turned rather definitely to the latter was the Blue Sky Press, also in Chicago. The change was due to a shifting viewpoint under pressure of circumstance and opportunity. It was maintained in a private residence and most of the work was done by the founders, Thomas Wood Stevens and Alfred G. Langworthy; associated with them for a time were Alden Charles Noble and Edward Martin Moore. The latter, after a lapse of years, now has his own Pony Barn Press. Stevens' literary ability and judgment and Langworthy's technical proficiency kept the productions at a worthy average. Few of the volumes were printed on hand-made paper, but the literary content ran good to better, with decoration and format usually attractive. One distinguishing feature of the press, in the days when almost everyone was reprinting classics (or what they thought were such) was the publication of contemporary writing. It became, in time, a sort of

center for the younger generation of writers and artists in Chicago, many of whom have in later years come into prominence.

The Philosopher Press was rated as a private affair in its day, probably with as much justification as in some other cases. As a matter of fact, Van Vechten and Ellis were running a newspaper and job printing office and used the imprint for a few volumes attempted in the pervading spirit of the day. It undoubtedly provided more pleasure for its operators than typographic models for posterity. George G. Booth of Detroit, another publisher, did himself rather more handsomely. A top floor room in his office building was remodelled into a mediaeval workshop and provided with furniture of similar character, a hand press, and a workman of the old school. Mr. Booth's personal contributions to the books of the Cranbrook Press were largely literary, together with some very elaborate borders of interlaced strapwork design.

The Kirgate Press, named for the Strawberry Hill printer, was maintained by Lewis Buddy III at Canton, Pennsylvania, from 1901 to 1905. Interest in the earlier press is apparent as Horace Walpole appears several times in the list. Perhaps the most interesting production of this press is a type facsimile reprint of *The Dial*, a quarterly magazine edited by Ralph Waldo Emerson (1840–1844), done for the Rowfant Club of Cleveland. A long search for the original type faces finally located them in a specimen book of the Bruce Foundry, where the old matrices were unearthed from a sub-basement. The reprint was *verbatim et literatim*,

including all original errors, and represents an immense amount of painstaking work on the part of Mr. Buddy. The press also used for some of its books a type called "Morris," otherwise almost unknown, evidently copied from the Golden type but much lighter in weight.

Then there was the flock of small and smaller presses. Serious collectors give them no consideration but they have their place and I, for one, find a peculiar fascination in the odd, haphazard, amateurish efforts of the youngsters who tried, however feebly, to accomplish something. It is interesting to imagine that they *might* have gone on, as some of their predecessors and contemporaries did, from humble beginnings to distinction.

Most of them need not be mentioned here, as they are all in the check-list section, but one poignant impression remains of the Bandar-Log Press, sometime at Asheville, N. C., and later at Phoenix, Arizona, where Frank Holme of blessed memory whiled away the hours of a hopeless conflict with tuberculosis. Friends wrote delightful foolery for him to print, notably George Ade, who provided some yarns of messenger boys and suchlike in true dime novel fashion, which Frank illustrated with simply amazing woodcuts. Even Little Lord Fauntleroy, who in real life was Vivian Burnett, printed two books and a number of smaller pieces at the Press of the Moon when his family was living in Washington, D. C. And a legend was current at one time of two boys who printed at least one book at the Attic Press but no confirmation has been discovered.

There is a rumor afloat that "Rudyard Kipling had a private press for his son Jack when they were living in

Vermont." As he removed from Vermont in 1896 and Jack was not born until 1897, such an arrangement was manifestly impossible. The report has been traced carefully to every source and finally referred to Mrs. Flora V. Livingston, the ultimate authority on Kiplingana, and it is possible to state definitely and with entire certainty that Mr. Kipling never had a private press at any time or place.

T. M. Cleland, the eminent designer and typographer, recalls an early experience which indicates very clearly the youthful viewpoint of the time. In 1898 he came into possession of a small Gally Universal press "in deplorable condition" and installed it in the home cellar. "Here I printed a few circulars, a very diminutive little book for private circulation . . . and a slightly more ambitious job for which I drew a very queer initial and tailpiece. Both of these were printed in black letter types and were very hard to read and I had a notion at that time that being so made them especially romantic and beautiful." Some such notion as that was pretty general in those days.

One other private press of the 1900s, an affair of passionate dreams and sorry achievement, rounds out the tale. In 1901 and 1902 two books bore the imprint of The Handcraft Shop, a name without a local habitation save in the town newspaper office at Snohomish, Washington, where an ardent youth spent evenings, sometimes long ones, in pursuit of insistent but intangible vision. There have been recurrent incarnations of the impulse, but the final outcome is this chronicle of other men's presses.

THE VILLAGE PRESS

*

The significance of the Village Press derives from two sources. The books in themselves are both worthy and delightful, rich in design where opportunity permits and quietly beautiful in typography, but even greater distinction attaches to them because they are the work of Frederic W. Goudy. That the publications have been all too few is occasion for regret, but disappointment is tempered by admiration for the larger affairs that have made more insistent demands; activities which have made the whole realm of typography richer by far more than any private press could have contributed.

To William Morris fell the duty, or privilege, of lighting a great beacon in a dark and dismal age of printing. His associates and followers kept it well alight, but it remained for Goudy to take it up and bear it into the byways and corners of everyday typography. He was a follower of Morris only in point of time and recognition, having his own interpretation of the vision to express and deliver. The earlier Village books show evidence of Kelmscott influence, it is true, but so did all other ambitious printing of the moment.

Because, in this more accurate perspective of later years, the Village Press is seen to be subordinate to Mr. Goudy's other achievements, it is well to consider them first. His life work has been, and is, in type design. From the time when, an unknown bookkeeper, he drew an

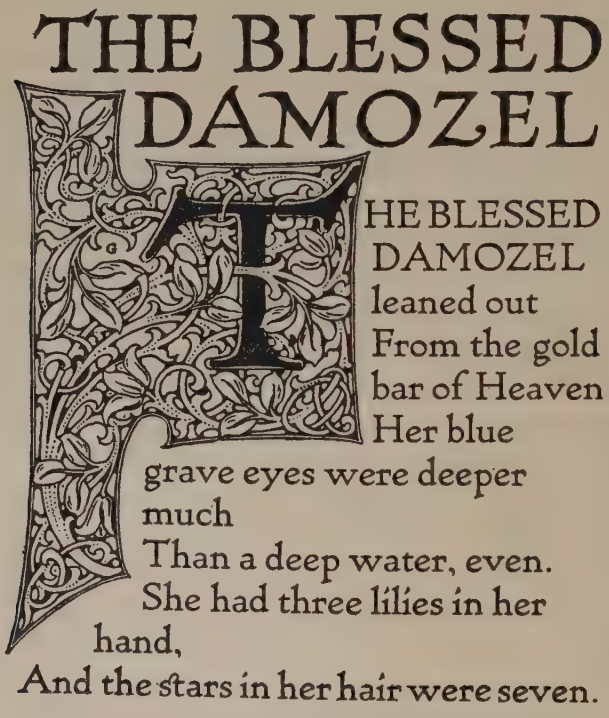
alphabet of capital letters and sold it to a type foundry, he has steadily and consistently produced excellent designs until now there are something more than fifty faces to his credit, with promise of more and perhaps better to come. It is said, and with good reason, that Frederic W. Goudy has contributed more to type design than any other one man in the history of printing. That opinion is based not alone upon the number and excellence of his types but even more upon a recognition of the fresh viewpoint he has injected into a difficult and limited field of art. The detailed elements of his procedure are largely technical and not pertinent here, but the principle is that letters for type should be drawn by an artist rather than constructed by a mechanic.

The Village Press began its existence in the summer of 1903, the first proof having been pulled on July 17th. But before the press was the type. In fact, the press came into being because of the type. Where William Morris approached type design through making illuminated manuscripts in mediaeval hands, Mr. Goudy was at that time and for many subsequent years in the full swing of drawing modern letters for advertising matter. The result was that the Village type contained elements of drawing, subtle curves and delicate joinings, fresh and new and strangely interesting. It was not definitely copied from nor based upon any previous letter, though it had something of a fifteenth century Italian air about it. One essence it had was in being drawn entirely free-hand, a startling innovation in those days when mechanical accuracy was the *sine qua non* of all type, at least in this country.

Here, in passing, acknowledgment may be offered to another of the men who, though remaining in the background, have yet contributed so largely and so essentially to private press activities. Along with those self-effacing Englishmen, Emery Walker and E. P. Prince, Robert Wiebking of Chicago shall be remembered as one who served modestly behind the scenes, bringing wisdom, experience, and skill to the expression of another man's vision. He engraved the matrices (which is the American equivalent to Mr. Prince's punch-cutting) for the Village type, frankly shocked at some of the "liberties" Goudy had taken with certain letters but interpreting the patterns faithfully. He continued to execute matrices for Goudy's type designs for several years, until the Village Press and Letter Foundery installed its own engraving machines and brought all operations under the designer's personal control.

The first location of the Village Press was in a barn back of the house where Mr. and Mrs. Goudy were living in Park Ridge, Illinois, a suburb of Chicago. There were an engraver's hand proof press, 150 pounds of type, and a minimum of other equipment. Also, beside the Goudys, a wildly enthusiastic youngster; this present writer in fact. The period of association was so short that his connection is inconsequential except, perhaps, at this long last, as a chronicler. Yet the personal element may be allowed to enter here for the purpose of recording a grateful and happy memory of kindly direction and encouragement and of a sweet friendliness most comforting to a sensitive youth far from home and very lonely.

The first book was the Essay on *Printing* by William Morris and Emery Walker. It was both a gesture of acknowledgment to those two pioneers and a sort of credo, an indirect statement of the aims and ideals upon which the press was founded. The exact official declaration was: "The founders of the Press intend to make beautiful books of those things in literature which they enjoy. Each book will be planned and executed in what manner seems most appropriate to the character



VILLAGE PRESS TYPOGRAPHY AND DECORATION
DESIGNED BY FREDERIC W. GOUDY

of the book, but the decoration will be considered in relation to the printed page rather than to the intent of the matter. By 'book' in this connection is meant a piece of artistic handicraft and not its literary content. Generally speaking, the books which the Printers have in mind will be strong and dignified; beautiful too, but of the whole rather than of any one part. Restraint will be a feature of their productions." Again, a little later; "To print books which will have a claim to beauty, which will be easy to read, and also be strong and dignified, is the aim of the Village Press."

One of the earliest productions of the Village Press has never been recorded. It was a single copy of a book for a wedding, due upon a certain date in contrast to the leisurely efforts bestowed on other work. As the supply of type was scant, it was necessary to distribute one form before the next could be set up. Since there was no light in the barn, the type must needs be moved into the house, where the back parlor was converted into a temporary composing room and what had been printed during the day was distributed and reset through the night.

That first book, and in fact all the early issues, were bound at the press by hand, almost entirely by Mrs. Goudy. So far, for convenience and brevity, the press has been mentioned only as an activity of Frederic W. Goudy, but the tale is only half told until Bertha M. Goudy is included. She gave to the Village Press not only intense enthusiasm and magnificent courage but also a deft craftsmanship already well developed in other media. She turned from a hand loom to a case of

type with certain assurance and, from the first, showed a rare natural aptitude for composition, which has remained her especial forte. The Village Press books were almost entirely set by her, in addition to which she has done a great many other volumes and minor pieces. At binding, too, she labored well and beautifully, though it never held the same place in her esteem as type-setting. In addition her practical viewpoint served the press well in business details. There have been other women who have contributed somewhat to private press history, notably Esther Pissarro and Mrs. Daniel, and later Mrs. Lambert at the Stanton Press. Yet, paralleling Mr. Goudy's distinguished achievements, Mrs. Goudy has a longer and more prolific record in private press annals than any other woman—and the most valuable. Miss Elizabeth Yeats, whose term of activity is a few months longer, is omitted because the reference here is to personal craftsmanship.

The Village Press is one of the oldest private presses now in existence. Mr. St. John Hornby printed his first book at Ashendene in 1894–1895 and the first bloom of James Guthrie's Pear Tree Press appeared in 1899. One other press still operating is almost exactly contemporary. The initial issues of both Village and Dun Emer (now Cuala) is dated August, 1903, but in actual installation of equipment Dun Emer was prior by a few months. These and a few others compose the line of continuity between the group that centered in the Nineties and the presses of later inception.

For a parallel to one characteristic of the Village Press it is necessary to go back to one of the earliest

FROM THE VILLAGE PRESS AT HINGHAM
(GREATLY REDUCED)

periods, when the presses devoted to political and religious propaganda moved and removed and moved again, in secrecy and fear, until they were finally overtaken by dissolution. But the habit of moving is the only point of similarity, for while the Goudys have also migrated hither and yon it has always been to happier conditions, pleasanter vistas, and warmer welcomes.

After three books had been printed at Park Ridge, the press was transplanted to Hingham, Massachusetts, in 1904. Several books bear that imprint and then 1906 found it in New York City, where the issues were less frequent until 1908, when the entire plant was destroyed by fire. One of the greatest losses of that misfortune was an almost completed edition of *The Sermon on the Mount*, about which the legend has grown up that it would have been the most beautiful Village Press

book. By 1911 the press was active again, as much as might be in competition with other duties, at first in New York and later in the home at Forest Hills Gardens. A few years ago the press made what was probably to be its final journey to Deepdene, a beautiful farmstead near Marlborough-on-Hudson, N. Y., where the Goudys have a delightful home and the Village Press and Letter Foundery has spacious quarters in a centuries-old mill. The Albion press upon which the Kelmscott *Chaucer* was printed, secured from James Guthrie of the Pear Tree Press, was part of the equipment for a time but has gone on to another home with Spencer Kellogg Jr. at the Aries Press.

No Village Press books are being issued at present as Mr. Goudy is devoting all his time and interest to designing and cutting new interpretations of the alphabet. But it is a reasonable and certainly a fascinating hope that there may be more volumes in the future with the Village Press imprint.

THE STRAND OF CONTINUITY

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The rhythm apparent in all things, because of which enthusiasms wane and interests are exchanged, had its way no less with private presses. By 1910 general attention had turned largely to other affairs, inertia had claimed its toll of casual and imitative ventures, and only the hardiest presses were still functioning. Then the great war brought to a stop everything except bare necessities and made a line of demarcation between the old order and the new. The actual period of cessation, however, was only for three or four months, no more than a comma in the chronicle.

Cobden-Sanderson's momentum prevailed until the end of 1916, but when he put-to the door of the Doves Press it was the final gesture of the phase that began with Morris and filled twenty-five years with effort, achievement, and delight.

Yet through that period of inaction and disintegration a number of presses, temporarily quiet, preserved their being and continuity. Ashendene, which had been suspended "for duration," began again where it had left off and went on to still greater achievement. Cuala, operating on the distaff side, was less affected by the war than any other. Pear Tree did no more than mark time. Village retained its identity in other ways than printing and others slumbered or stirred drowsily. Still, counting up the presses of today, these few are

found still faithful to the vision which conceived them and the perseverance which kept their fires alight. Taken together, this little group that is becoming full of years makes up a strand of continuity between past and present and maintains unity in the fabric of private press history.

Reserving Ashendene for the next chapter and omitting for the moment some smaller presses, Pear Tree can claim the greatest age. It came into being in 1899, when James Guthrie was living in the Pear Tree Cottage at Ingrave, Essex. The succeeding two years found it at Shorne in Kent, whence it journeyed to Harting, Sussex, remaining there for six years. In 1907 it settled in its present happy surroundings at Flansham, Bognor, Sussex.

When Mr. Guthrie says, after thirty years, that "the inception of the Press was not due to Morris or particularly with the idea of doing 'fine printing' in the accepted sense," it may be accepted as in true perspective. What really happened was that he simply added printing to painting as another medium of a man who speaks always in terms of art. Like some other private presses, its first impulse derived from a casual remark that "anybody could print a book."

The earliest equipment was the usual Caslon type and a small Albion press. But type was then, and has been always, of secondary import, the press being used principally to print blocks for hand-coloring destined for inclusion in *The Elf*, a small magazine planned by Mr. Guthrie but printed elsewhere. The first real book projected and started, though it was not finished until

somewhat later, was *Some Poems of E. A. Poe*, with about twenty-four illustrations. After the move to Harting, a profitable commission for a privately printed book made possible the accession of an experienced printer, with whose help three other "very decent books" were produced: *The Beatitudes*, *Alexis: a Pastoral of Virgil*, and *Midsummer Eve* by Gordon Bottomley. The last was "an attempt to do a 'pictorial' work in typography, in keeping with the theme of the poem." In this period there was also some bookmaking in association with W. H. Broome of the Old Bourne Press, using the Myrtle type designed by Mr. Broome. This type later came into Mr. Guthrie's possession and finally was "sold to a student who thinks of starting a press."

Meanwhile a small plate press had been acquired and the fascinating possibilities of intaglio printing, which seems to have held Mr. Guthrie's major enthusiasm ever since, crowded out typography for a period. It was then that he developed his personal contribution to the graphic arts, intaglio printing in color and its use in books. After the war, with the accession of the Myrtle type and the Kelmscott Chaucer Albion, Pear Tree books became combinations of plate and type printing. That type has been replaced by Caslon and Garamond and the press has gone—well, it seems hardly necessary to repeat the story of its wanderings. The present equipment is a large plate press and a Stanhope, "very sweet in action, which I love like a brother."

Out of all these changes and experiments have come certain definite ideas and principles, and the slightest contact with Mr. Guthrie proves that he has the courage

A TITLE-PAGE OF THE PEAR TREE PRESS

of his convictions. He is a typographer of vision and performance, but more especially an etcher in his own inimitable manner, wherein text and decorative illustration are drawn in harmony upon one plate. However, in whatever medium, he is an artist first and always, a theorist by temperament, a craftsman in practice, and a pioneer in new media and methods. In typography he has evolved a "Proportional System" for composition, especially of poetry, reducing to definite terms, as nearly as may be, the elusive principles otherwise dependent upon optical and aesthetic discrimination—or the lack of it. And running through all the different forms of expression is the idea that "the artist at the press is, before everything, an explorer. His true mission is to suggest and demonstrate, not ideas thirty years old, but new ideas, which may take our friend the fine printer (by easy methods) another thirty years to see the drift of!" There is the experimental function of the private press in its purest form.

How much of Mr. Guthrie's work is peculiarly personal (probably a great deal) and how much can be learned and carried on by others can only appear in time. His sons, Stuart, Robin, and John, have done some successful work along the same lines. At any rate, here is a voice of individual quality and a certain measure of achievement concerning which no less an authority than Joseph Pennell said that he had "done the trick." The Pear Tree Press is not so well known as it should be, partly because absorption in doing leaves little time for telling, and somewhat because much of Mr. Guthrie's work is difficult to show fairly in reproduction.

The Cuala Press has a simpler story. Continuing from 1903 and still following a serene course, it has a distinctly national placement, being Irish in every respect. At first it was the Dun Emer Press, named for Miss Gleeson's home in Dundrum, near Dublin, where it was established in company with embroidery and rug making. "We simply started the Press to give work to Irish girls and to enable us to live in Ireland doing good work," is the explanation given by Miss Elizabeth Corbet Yeats, who has directed the printing work from the first. A simple statement, characteristic of the spirit manifested in the direct clarity of Cuala typography.

In 1908 the press was moved to a cottage "nearer home" and the name had to be changed because Miss Gleeson kept Dun Emer for her rug making. "Cuala was the name we pitched on. It is written the same in English and Irish, and it is short and good. I think it is just a place name—the name of the Barony of South Dublin and North Wicklow, where the cottage was, and also the name of one of the five famous roads that led to Tara (on this road our cottage was)." One more removal and they are now in "a nice old house in Dublin," where one room, "luckily a fair sized one," serves for embroidery, painted wood, and printing. The working force consists of eight girls besides the Misses Elizabeth and Lily Yeats—"we had twelve but some married." Miss Ryan, the first worker engaged in 1903, is still a member of the group.

An Albion press, Caslon type, and all-rag paper made in Ireland (though not hand-made) is all the equipment. Composition and page placement are excellent but there

are occasional indications that the girls have some difficulty with presswork. Decorative and illustrative material is rarely used. Besides the handicraft and national motives, the Cuala Press is further distinguished by its association with the Director's brothers, William Butler Yeats, many of the books being his first editions, and Jack B. Yeats, the artist.

There is another press in England which, though primarily a commercial institution, is sufficiently imbued with the spirit of personal craftsmanship to warrant its inclusion in the indefinable borderland between vision and necessity. It really belongs in the later chapter on Printers in the Tradition, but it is entered here because its term of years exactly parallels the group under consideration. The Brooks Press was established in 1898 as a business and before the end of the next year the first essay at personal bookmaking, entirely a one-man job, had been accomplished. Since then ten or eleven more books have been done in avocation moments, some very simply and others of greater ambition. The outstanding title is *The Life and Times of the Evans Family*, wherein the story of Seth Bede and Dinah Morris, the uncle and aunt that George Eliot immortalized, is set down in friendly interest and issued from the town where they lived, almost under the shadow of the old Adam Bede cottage.

In addition to the Village Press, two other private presses in America add further threads to the strand of continuity. Though smaller in equipment and output than these others, the flame of continued interest has been kept alight by joyful personal endeavor. Of these

the Palmetto Press has the most prolific record. Its actual birth dates from 1875, when a small boy in Hartford, Connecticut, came into possession of a toy press and was soon publishing a tiny newspaper. After that first incarnation there was a hiatus while William Lewis Washburn became a "regular printer," but in 1900, while he was associated with a paper at Aiken, South Carolina, personal enjoyment claimed its own again and the Palmetto Press, under that name, came into being. In the years since then it has travelled to Eureka Springs, Arkansas, and Patchogue, Long Island, and now rests at Audubon, New Jersey, where occasional small pieces are issued.

W. J. Brodie's private press lacks only two years of the same age, dating from 1877, but it has not been so active. Most of the publications have been "various literary magazines for private circulation." The most interesting of these was *The Troglodyte*, the five or six numbers of which were each printed in a different type —Bradford, Priory Text, Caxton Black, and Jenson, the latter with borders in colors.

So the private press idea continues in being, moving and changing through rhythms of rise and fall, growing in grace and stature, in delight and fine significance, a strong and beautiful fabric of ideals in continuity.

THE ASHENDENE PRESS

*

OLDEST and greatest of the private presses now active, the Ashendene Press ranks with Kelmscott and Doves at the zenith of superb bookmaking. Since those others have passed into history, it stands alone as the foremost private press of today. All the elements of that magnificent tradition which has been in the building through four hundred years and more of personal endeavor are here blended into a balanced harmony of distinguished accomplishment.

Ashendene books, in concept and execution, lie somewhere in a middle ground between those of its immediate predecessor and its most notable contemporary. There is much of the richness of the Kelmscott manner, tempered by a restraint and simplicity somewhat akin to that of the Doves books. Yet no argument for direct influence or derivation is tenable. If Mr. Hornby's work shows points of similarity to the productions of Morris and Cobden-Sanderson, it is because the three men held certain ideas and ideals in common, by nature rather than by imitation. Whatever likeness to those other books appears in Ashendene volumes derives from fundamental principles of art and craftsmanship; in detail the work of the three presses is utterly unlike.

It is true that Mr. Hornby learned much from William Morris, but what he absorbed was the rounded vision of great achievement rather than the minutiae of

IN QUELLA PARTE DEL LIBRO DELLA MIA MEmoria, dinanzi alla quale poco si potrebbe leggere, si trova una rubrica, la quale dice: Incipit Vita Nova. Sotto la quale rubrica io trovo scritte le parole, le quali è mio intendimento d'assemprare in questo libello, & se non tutte, almeno la loro sentenza. Nove fiate già, appresso al mio nascimento, era tornato lo cielo della luce quasi ad un medesimo punto, quanto alla sua propria girazione, quando alli miei occhi apparve prima la gloriosa donna della mia mente, la quale fu chiamata da molti Beatrice, i quali non sapeano che sì chiamare. Ella era già in questa vita stata tanto, che nel suo tempo lo cielo stellato era mosso verso la parte d'oriente delle dodici parti l'una d'un grado: sì che quasi dal principio del suo anno nono apparve a me, ed io la vidi quasi alla fine del mio nono anno. Ella apparvemi vestita di nobilissimo colore, umile ed onesto, sanguigno, cinta ed ornata alla guisa che alla sua giovanissima etade si convenia.

THE FIRST SPECIAL ASHENDENE TYPE, THE "SUBIACO"

its expression. If one is to pursue the somewhat futile task of seeking for influences, there is some indication, especially in the early issues, that Mr. Hornby was also familiar with Dr. Daniel's work. Yet when a few vague reflections are noted the parallel ceases and the Ashendene Press is seen to be following its own path in dress of its own choosing.

Like the Daniel Press, Ashendene has two phases. In the beginning it was entirely a family affair, self-contained and quietly reserved, in a little summer-house on the estate at Ashendene in Hertfordshire. All the work was done by Mr. Hornby and his sisters until, a few years later, Mrs. Hornby joined the group. Even the first book was an old Journal found amongst ancestral documents. The early issues, without exception, were in very small editions for private distribution.

The later period began in 1902, when the Press achieved adulthood with the first use of its own special face of type. Naturally, selection or design of type is the first consideration in planning a book, and on this point the Ashendene books, omitting the first three, have been exceptionally distinguished. After those first essays, which may be called joyful experiments, Mr. Hornby wisely and with great good fortune secured some of the Fell types from the Oxford University Press and used them for the succeeding ten volumes. Then came the font which has contributed so much to the beauty of later books, with a very definite claim to consideration as the most appropriate letter for private press work that has yet appeared. It possesses that intangible something called "atmosphere," made up of a

form somewhat unusual derived from sound and beautiful historic precedent—*and* skilfully interpreted.

The spirit which informs this design is one of those rare products of civilization's melting pot which occur at overlong intervals in a transition stage between two periods of different aesthetic. When Sweynheym and Pannartz set up their first press in the Monastery of Subiaco about 1464, letter forms were in a state of flux. Fundamentally they were still Gothic, but the increasing use of a new interpretation based upon the Roman lapidary letters was changing shapes and contours. Severity and grace met and blended in a happy compromise and that blend of opposites is now best known in the type of the *Lactantius* of 1465, produced by Germans on Italian soil. Taking that as a basis and following it very closely, Emery Walker and Sydney Cockerell collaborated in working out the design for what was to become the Subiaco type of the Ashendene Press. The punches, like those for other special types of the period, were cut by E. P. Prince and the type cast by Messrs. Miller and Richard. The ancestry, paternity, and genesis of this type is here considered at some length because it is a vital element of the charm in Ashendene books. William Morris had considered making a type from the same model, but it was Mr. Hornby's good fortune that Morris chose rather the two extremes of round Gothic and formal Roman.

Within the past few years another type, named the Ptolemy from its source, has been cut for the Press and first used in the two-volume edition of *Don Quixote* now nearing completion. It is modelled upon an even rarer

QUESTO DANTE FU HONOREVOLE ANTICO cittadino di Firenze di porta San Piero, & il suo esilio da Firenze fu per cagione che quando m. Carlo di Valois della casa di Francia venne in Firenze l'anno mccci. e caccionne la parte bianca, come dicemo addietro, il detto Dante era dei maggiori governatori della nostra città, & di quella parte, bene che fosse guelfo; e però senza altra colpa, con la detta parte bianca fue cacciato e sbandito di Firenze, e andossene allo studio a Bologna, e poi a Parigi, e in più parti del mondo. Questi fue grande letterato quasi in ogni scienza, tutto fosse layco; fue sommo poeta, e philosopho e retorico perfetto, tanto in dittare & versificare come in aringa parlare; nobilissimo dicitore, in rima sommo, col più bello stile che mai fosse in nostra lingua infino al suo tempo e più innanzi.

THE PTOLEMY TYPE OF THE ASHENDENE "DON QUIXOTE"

source, the type used by F. Holle of Ulm for printing Ptolemy's *Geographia* in 1482 or thereabouts. It has very much the same transitional spirit as the Subiaco letter, but is much lighter and sharper, with a crispness of line and angle tempered by rounder forms and more open fitting. Through the courtesy of Mr. Hornby, electrotypes of the two faces, from paragraphs which he set for this purpose, are here shown.

A satisfactory type being provided, book design has only begun. In this difficult field Mr. Hornby is a master of both detail and organization. When he uses illustrations they are in character with text and typography and are executed with the niceties of interpretation possible only in a woodcut block. The use of color is confined to red and blue in the old natural shades, sparingly distributed. Decorated initial letters are taboo; when one appears it stands alone as an individual, delightfully drawn by Mr. Graily Hewitt, proving (what is so necessary yet seems so difficult to prove) that collaboration between calligrapher and typographer should be implicit in book design and decoration. In some Ashendene books spaces are left and Mr. Hewitt inserts the initials by hand. In only one volume has the practice of simplicity been abandoned but the result entirely justified the experiment. That was in the *Song of Songs*, of which forty copies were printed on vellum and illuminated by Miss Florence Kingsford, who later became Mrs. Sydney Cockerell.

Mr. Hornby has never made formal and impressive pronouncements concerning books and their making. Whatever impression he has made upon the practice of

typography (and it has been great) has been by example more than by precept. A few years ago he did say, in quiet comment, that Kelmscott, Doves, and Ashendene "had come into being primarily for the joy of turning out fine books and not for profit. A secondary reason was to demonstrate how fine books could be produced to serve as models for the betterment of the more ordinary volumes published on commercial lines. He considered that a certain standard had been set up which was gradually having a desirable effect on book printing generally, not only in this country, but abroad too." That, of course, was later, when larger editions and wider distribution expanded the sphere of influence.

The personal element is much less discernible in Ashendene than in Doves and Kelmscott. Whereas, with Morris and Cobden-Sanderson, printing was a major activity of daily life, it is a separate and minor phase of Mr. Hornby's affairs. Within two years of taking his degree at Oxford in 1891, in which interim he was called to the Bar, he entered into business as a partner in the firm of W. H. Smith and Son, the booksellers who cover England and Wales with their 1250 Bookshops and Railway Station Bookstalls and whose affairs take full toll of time and energy. Yet he is a joyful craftsman at heart and much of his spare time is devoted to work in the little cottage which he built to house the press. There is usually one workman employed, and sometimes two, but never more, and a great share of the type-setting is done by Mr. Hornby himself.

One other point is highly important. Great work results only from supreme effort against odds or capable

use of opportunity. Ashendene books owe their perfection not only to the ability of their creator but also to the fact that they are conceived and executed in economic freedom. They are produced with only one consideration, that they shall express the ideal as comprehensively as may be physically possible. After that, as a matter of common fairness, their worth is expressed in terms of exchange, a sum being fixed which is assumed to cover actual cost of production. The intention is clearly stated in the Prospectus of May 1901, which announces the *Boke of Revelacion* and the projected issue of the *Inferno* in a new and "very noble" type. With regard to the *Inferno* it says: "The price will depend upon the cost of the type, paper, initials, illustrations, &c. *In any case the whole amount received in subscriptions will be spent upon the book.*"

Reverting to its position among the great presses, what need is there of opinion or discrimination amongst the noble three? To what purpose shall we say that Kelmscott or Doves or Ashendene was most distinguished or important? Beside the magnificent *Chaucer* and the immaculate *Bible* may well stand the *Dante* of 1909; and, for good measure, *Le Morte Darthur*, the *Decameron*, the *Faerie Queene*, or *Don Quixote*. Let it suffice for present satisfaction that Kelmscott and Doves have been, but Ashendene is ours in our own time.

IN ENGLAND NOW

*

As has been noted, a distinct period came to an end in December 1916, when Cobden-Sanderson closed the Doves Press. But the click of his turning key was still among the echoes when the Hogarth Press drew its first breath in May 1917. It has become a publishing firm of distinction, but "it began as a small hand-printing machine worked as a hobby by two amateur and incompetent printers. The first publication, *Two Stories*, by Leonard and Virginia Woolf, was the product of that machine and was published casually and without consideration." It was followed by several other small items. In 1920 the broader field was entered but the practice of printing little things on the hand press still continues, until there are nearly thirty such pieces, many of them highly desirable.

About the same time Cyril W. Beaumont, the London bookseller, was establishing his private press, the first book being finished September first of that year. He celebrated the tenth anniversary of the Beaumont Press by issuing in the same month of 1927 *The First Score*, a volume of reminiscence and bibliography covering the first twenty books. Mr. Beaumont started with an independent idea quite at variance with usual practice. Desire for a private press grew by handling such items in his shop, but he had "noticed that with few exceptions the books printed were invariably limited

to classic authors." As his interest was largely in contemporary literature, he felt it to be "a pity that modern writers should not be afforded an opportunity of having their works published in a choice form during their lifetime. This then was the reason for the foundation of the Beaumont Press, and the next step was to decide that it would be better still to publish works which had not yet appeared in book form."

Like other men who have turned to printing with little or no technical knowledge, Mr. Beaumont had his share of problems and difficulties, but each was met with painstaking courage, so that he could say, after ten years, that "almost every page is fragrant with memories of some minor or important victory over technical difficulties." Beaumont books have a style all their own, a sort of sophisticated naïveté entirely delightful, but their chief interest lies in the titles, most of which are first editions of distinguished contemporary authors. The practice of issuing two and three states of each edition is a bit confusing to the casual collector but the very few copies of special formats are tantalizing additions to the group of desirable rarities.

A few years later the Golden Cockerel Press at Waltham St. Lawrence, Berkshire, started in one direction but changed personnel and practice in mid-stream. At its inception it was announced as "a co-operative society for the printing and publishing of books." They proposed to publish contemporary writing solely on its merit, sharing the proceeds, if any, generously with the author. The first desire was to supply sound books at low cost, with dreams of fine typography in the future.

And for-thy if it happe in any wise,
That here be any lover in this place
That herkneth, as the story can devise
How Troilus com til his lady grace,
And thenketh, 'so n'olde I not love purchace,'
Or wondreth on his speche or his doinge,
I n'ot; but it is me no wonderinge.

For every wight which that to Rome went
Halt not oo path, ne alwey oo manere;
Ek in som lond were al the game shent,
If that men ferde in love as men don here,
As thus,—in open doing or in chere,
In visitinge, in forme, or seyde hir sawes:
For-thy men seyn, ech contre hath his lawes.

Ek scarsly ben ther in this place three
That han in love seyd lik, and don in al,
For to thy purpos this may like thee,
And thee right nought, yet al is seyd or shal;
Ek some men grave in tree, some in ston wal,
As it bitit.—But, sin I have begonne,
Myn auctour shal I folwen, if I conne.

Explicit Prohœmium Libri Secundi

The former was happily accomplished but the latter materialized slowly, largely due to the poor health of Harold Taylor, the director.

The initial publication was A. E. Coppard's first book, *Adam & Eve & Pinch Me*. This was followed by other books by the same author and by Martin Armstrong, J. D. Beresford, Havelock Ellis in his first use of fiction, and debuts of Richard Hughes and Peter Quennell. By June of 1923 the projected fine printing had appeared in five books excellently done, promising further distinguished work, but Taylor's "accursed innards," to use his own expression, forbade continuation and in January, 1924, the plant was taken over by Mr. Robert Gibbings, who was then working on the woodcuts for Brantôme's *Lives of Gallant Ladies*. Under his direction a number of fine editions have been issued, many embellished with woodcuts by Mr. Gibbings, John Nash, Eric Gill, Jon Farleigh, M. Annesley, Noel Rooke, and David Jones. The earlier plan of trade editions has been entirely discarded and improvement in both texts and format has been notable, so that at present Golden Cockerel books are amongst the most popular and desirable private press items. The good results are not surprising when we learn that "the workshops are situated in a pleasant garden shaded by fruit trees . . . and here, various artists decorating the books are encouraged to come and work in close touch with the compositors." Rather an ideal arrangement, one may guess.

Similar in some respects is a peculiarly successful combination of ideals and practicality to be found in the

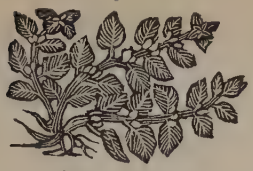
Gregynog Press, Newtown, Montgomeryshire. Its fundamental impulse is Welsh, just as Cuala's is Irish. It derives primarily from "a keen solicitude for art and craftsmanship in Wales" and a magnificent generosity on the part of the Misses G. E. and M. S. Davies of Llandinam. Direction is in the hands of Mr. Robert Ashwin Maynard. The organization is entirely self-contained, including editorial scholarship and discrimination, competent typography, decorative art, and, what is rare in a private press, its own bindery. As to their viewpoint and methods, Mr. Maynard's statements are specific: "The Press was founded with very definite aims apart from the ideas of fine printing

WOODCUT BY R. A. MAYNARD FOR THE GREGYNOG "POEMS OF HENRY VAUGHAN"

usually associated with private presses . . . The more modest intention is to print a series of volumes, chiefly by authors related to Wales, in which at very least the typography shall be clean and honest . . . All the Gregynog books are handset with type cast on a Monotype Caster machine, and although a hand press is occasionally employed, the bulk of the impressions are taken on an ordinary Platen. Freed from hampering restrictions and the crazy mania for speed these machines are giving perfectly satisfactory results." Eminently correct; the Gregynog books are good printing.

Passing over the literary quality, which is invariably excellent, no small measure of charm derives from woodcut illustrations, designed and cut in the shop to harmonize with the type page. These are the work of Mr. Maynard and his colleague, Horace Walter Bray. Admitting that the program in mind is "a courageous undertaking," they still aim "to examine the manifold possibilities and to develop something in the nature of a distinctive Gregynog tradition." From present indications they will do just that.

Two smaller presses have come and gone in this period. John Rodker announced the Ovid Press in 1919, "to bring before the public work that was then considered advanced." Eight books of drawings and poetry in the modern manner appeared, but by 1921 he found public interest too limited to warrant continuation and turned to general publication. The Stanton Press was a happy combination of man and wife at Wembley Hill, Middlesex, where Mr. and Mrs. Richard Stanton Lambert produced some interesting volumes in which

H O R E  H O U N D

Now how shall I tell of the use and the power
Of redoubtable Horehound? Bitter and sour
To the palate it is, though the odour is sweet.
A draught of this herb should be taken to meet
Sudden pains in the heart. Heated up it is best,
And drunk after dinner, your food to digest.

Again, if your step-mother bears you ill-will
And mixes a poisonous aconite pill

PART OF A PAGE FROM THE STANTON "HORTULUS"

Mr. Lambert's translations from obscure Latin sources are accompanied by Mrs. Lambert's charming woodcuts. The press was in operation from 1921 to 1924 and there is hope that it may again become active.

In the immediate present two presses, High House and Priory, are notably alike in many respects. Both were started in 1924 and each is the avocation of a man who likes fine books and who, without experience in printing, wants to make them. James E. Masters maintains the High House Press at Shaftesbury in Dorset and his wife has also succumbed to the fascination of type-setting. At Tynemouth, Northumberland, Robert

King has the Priory Press. Both started with very small presses, Masters being able to print 6x9 inches while King was confined to 3½x5 inches. Each has since graduated to an Albion. Both have good taste in typography and literary content, but in selection of texts the similarity ceases. Masters chooses largely from classical and Early English sources, while King's interest is chiefly folk-lore and local history. The High House list is slightly longer and the books are consistently improving in appearance; Priory got off to an unfortunate start with Cheltenham type, but has changed to Garamond with happy results.

"In the heart of the New Forest, in an old, thatched, mud-walled cottage," Mr. Hesketh Hubbard, R. O. I., R. B. A., the artist, founded the Forest Press in 1922. It was "started with the object of printing and publishing colour blocks at a democratic price," and more than sixty have been issued. In addition the press has produced a few books, all associated with Mr. Hubbard's specialty. In another direction a genial blend of scholarship and craft is achieved by Mr. E. A. Blakeney at Winchester. Some of his items are unique first editions of newly discovered pieces, notably two poems by Shelley, while other of the volumes are his own writings. Then there is a modest little press, the Asphodel, carried on by two sisters, Phyllis and Delphis Gardner, both of whom take a hand at printing and wood engraving. And the Vine Press at Steyning is a somewhat more ambitious undertaking, devoted to "producing beautiful books inexpensively." One more, the Grayhound Press, in suspension for the moment, has made good use

of limited equipment, though its most exciting issue is Monk Gibbon's *The Branch of Hawthorne Tree*, for which the illustrations were printed in colors and gold in France.

S. Dominic's is another kind of private press. Associated more or less intimately with a group of Dominican Friars at Ditchling, Sussex, it is operated by Mr. H. D. C. Pepler, who prefers to "earn a living printing by hand to employing others to do the work for him." As the press has been active for some years and is publishing several books a year, it would seem that Mr. Pepler has accomplished the impossible and taken exception to the rule that a private press cannot be a means of livelihood. Formats are simple and prices are low, but quality of material and careful workmanship are not stinted.

Interest in private presses seems to be at a high point in England at present. For the sake of further experiment and progress in self-expression, it is to be hoped that public appreciation will continue to support and encourage even the humblest ventures, for out of them may come one of high achievement and real importance.

THE GREGYNOG PRESS

THE·ETCHING OF CONTEMPORARY·LIFE

ART which has no relation to the life around it is after all a thin and unenduring affair. Such a relation implies no lowering of its standards, but a sympathetic response to the heart-throb of existence of which, at its best, it should be a noble expression. That connotes consideration of subject matter. You cannot get away from the subject in art any more than you can from national, racial, local and personal influence. It was the platitudinous third-rate anecdotal genre in the middle decades of the nineteenth century that brought about a reaction which dreaded any story in the picture. But, as Kenyon Cox said in his Classic Point of View, "Art from its beginnings among the cave men has always told stories."

Art of the highest type gives expression to the finest aspirations of its day. It ennobles the simplest subjects because it presents them with rich sympathy and understanding. Here technique has its say; it is

DARD HUNTER'S TYPE (SLIGHTLY REDUCED)

THE AMERICAN PRESENT

*

Though the English private presses still maintain a slightly higher average of interest and distinction, the difference is not now so great as in the earlier period. As Americans are coming into a fuller knowledge of leisure and its uses, with a better understanding of the place an avocation has in "life, liberty, and the pursuit of happiness," ideals and their expression are becoming a greater part of the national consciousness and there are some personal achievements of high distinction.

One American private press in particular, because of certain unique characteristics, is comparable to no other of any time or place. A more comprehensive "expression of a personal ideal, conceived in freedom and maintained in independence," could not be devised. For the books produced by Dard Hunter at his private press in Chillicothe, Ohio, are the result of his own labor in every detail. By turns he is paper maker, type designer, punch cutter, founder, author, illustrator, compositor, ink maker, printer, and binder. Upon the finished book no other hand or thought than his has been impressed, and it stands as a symbol of the ideal he has maintained for many years, the revival of pure, unaided, individual art and craftsmanship.

Born of a printing family, taught by his father to esteem the early craftsmen and their work, Dard Hunter's whole endeavor is devoted to the printed book,

as a whole and in all its parts. Many of his earlier years, some of them at the Roycroft Shop, were spent in book design. The best hand-made papers from all over the world were used, and many types, including some of his own design. Yet, after some two hundred books had been produced (surely a sufficient test), he was still unsatisfied—they were "just so much paper with a type impression." He finally came to the conclusion that the unity he sought was obtainable only through the unaided effort of one man. So he went to Italy and learned papermaking, to Germany for type design and the art of the book, and to England for toolmaking. Thus equipped, he returned to America, built a tiny water-mill and thatched it with straw from his own fields, installed centuries-old papermaking appliances from an abandoned English mill, and set to work. From the raw materials he made moulds, rag-pulp, and paper, and in the intervals cut punches for a font of type, drove the matrices, and cast it piece by piece in a hand mould of his own construction. Five years were spent in preparation before the first book could be printed, but that volume is redolent of the individuality that went into it. A copy of it, together with the tools, punches, matrices, moulds, and some of the type, was deposited by Mr. Hunter in the Smithsonian Institution in 1922 as an exhibit of sixteenth century type-founding, and the Annual Report of the Museum calls it "the most important individual gift" of the year.

With the passing of time Dard Hunter's major interest has centered on papermaking. He has assembled a comprehensive library on the subject, together with

innumerable specimens of papers from all times and places and has travelled widely after data. His latest three books are all upon phases of this subject and are accepted as definitive. His program at present allows about three years for production of an edition, so that the next one will not be due until 1930 or thereabouts.

Quite different in every way, but with an air peculiarly its own, the Clerk's Press of the Rev. Charles C. Bubb has issued a long list of books that radiate the genial enthusiasm of a man joyful in his avocation. Most of them are slender, though there is one really ambitious production that runs to 200 pages, and the format is never large, since they are printed on a small hand press. But any shortfall in stature is more than offset by scholarship and literary interest. Hebrew, Greek, Latin, French, German, and Gaelic, in appropriate types, appear frequently and Dr. Bubb has also worked out a clever method of printing Gregorian music

THE MARK OF THE
CLERK'S PRESS

in the ancient manner of black notes on a four line red staff. In addition to his own printing, Dr. Bubb is an ardent collector of other private presses, with a special interest in those whose distance in time or modesty of production have left them unknown save to an occasional bibliographer, to Dr. Bubb, and now (by his generosity) to us.

When M. Claudin so carefully specified "a monastery, a palace, or a private residence," he omitted a kind of building which has characteristics of all three. Many Art Museums and similar public institutions have printing plants for their internal requirements, but the Metropolitan Museum of Art in New York City has the unique distinction of maintaining a private press comparable in ideals and output with any private undertaking. The reason, of course, is in the fact that it also bears the impress of a personality. That the pressroom is adorned with a piece of statuary is not surprising, for the Museum is full of that sort of thing, but that the typography of even simple pieces shows exceptional taste and fine craftsmanship signifies something more than easy availability or perfunctory habit.

The original intention, when a small hand press was installed some years ago, was purely utilitarian, but under the direction of Mr. Henry W. Kent, Secretary of the Museum, it has become a source of printed things at once the admiration and despair of collectors, for they are superlative in design and execution, yet impressions of each item range from only one or two to a very few at most. Furthermore, the distinction and beauty that Mr. Kent has put into the printing of

America's largest museum are only one element of his service to typography. For many years he has given constant attention to the work of the Grolier Club and the American Institute of Graphic Arts, besides which he has been an unfailing source of encouragement to many others, notably Bruce Rogers and Carl P. Rollins in earlier years. The genesis of the Centaur type, as type, was due to Mr. Kent, for when Rogers showed him the drawings he immediately purchased the right to use the capital letters for the Museum and had them cut in several sizes.

Another institutional press with all the elements of personal ideals and individual expression is the Laboratory Press at the Carnegie Institute of Technology, in Pittsburgh, where Porter Garnett conducts a special course in the artistic and creative phases of typography. The name of the press exactly indicates its function as a field for experiment, but Mr. Garnett's argument for its rating as a private press, quoted in Chapter I, is fairly stated and may be accepted. The direct effect of private endeavor upon typography in general is here clearly to be seen, for the pure idealism which informs the Laboratory Press goes with the students into their work in the market place and instances of its appearance in commercial printing are not few.

No press could operate in greater privacy and freedom than the Sign of The George, maintained by the George Parker Winships, I and II. Mr. Winship says: "The thing has been a plaything from the start and I've refused to spoil it for myself by allowing it to be formalized. If the press has any policy, it has been to

print things of literary interest—but of no importance." The Sign of The George is technically the property of George Parker Winship Jr., as the hand press was a Christmas gift when he was just past six years old. In view of that fact he qualifies as the youngest founder of a private press, his first effort antedating Dr. Daniel's by about three years, though the record for officially stated youthful endeavor is Miss Rachel Daniel's appearance as editor and printer at "just over five." A whimsical discussion on this point occurs in Mr. Madan's *Addenda & Corrigenda* to the Daniel Press Bibliography, which Mr. Winship suggests may be the Sign of The George's "chief claim to fame"; but he admits, in a serious moment, that the larger pieces are his own work. However, there are some items from this press, notably the Stevenson and Kipling pieces, that will still be eagerly sought for when the age of the youthful founder has been forgotten. Mr. Winship is also actively associated with the new Cygnet Press.

THE SIGN OF
THE GEORGE

Professionals at play account for three undertakings with many private press characteristics. L. A. Braverman, one of the notable American typographers, uses his Fleuron Press (not to be confused with the Fleuron Limited, of London) as a vehicle for self-expression, a statement of his viewpoint being included with the check-list. The Holiday Press, by contrast, is a group affair, the Saturday afternoon diversion of some men at the Lakeside Press, Chicago, headed by William A. Kittredge, Director of Typography and Design. Delightful humor and daring experiments are evident, and it is reported that they "have a lot of fun." Which is, manifestly, one of the major purposes of a private press. And W. A. Dwiggins, during the brief activity of the White Elephant, no doubt derived as much pleasure as he gave to the fortunate recipients of *The Fabulist.*

One of the younger American presses parallels, in a number of respects, the ways of Horace Walpole at Strawberry Hill. With an interest devoted more to aesthetic than to practical details, Spencer Kellogg Jr. maintains the Aries Press at Eden, N. Y., where, with excellent professional assistance, he issues an occasional volume. The outstanding element of news interest in this undertaking is the possession of the Kelmscott Chaucer Albion Press, and the rumor that its last two transfers (Pear Tree to Village to Aries) involved rather amazing sums of money. At the other end of the scale the Oriole Press of Joseph Ishill is entirely personal craftsmanship, both literary and typographical. Here is a man who works by day, adds four hours commuting for good measure, and then, in whatever time remains,

turns out 360-page books on "a little, rusty, wornout 'Favorite' press found abandoned in a wooden shed" near his home. Oriole books not only represent a great deal of personal labor but they also include an immense amount of scholarly editorial work by Mr. Ishill. Yet, in spite of severe handicaps of time and equipment, the volumes are exceptionally well done. Typography alone is both sufficiently unusual and unusually efficient.

Two geographical groups, as widely separated as the map permits, show differences in viewpoint and detail almost as great. In Vermont, including one just over the line in Massachusetts, are three presses fundamentally committed to literature of the section, though the equipment is used for a certain amount of commercial work. The Driftwind Press of Walter J. Coates, J. Howard Flower's Solitarian, and the Recluse of W. Paul Cook are united in a friendly community of local interest. Typography, unfortunately, seems to be of secondary importance in their scheme of things, though Mr. Cook announces creditable ambitions.

In California, on the other hand, the amateur viewpoint predominates, with keen interest in fine printing. Carl I. Wheat and Arthur M. Ellis are both busy attorneys, yet they find a happy avocation in printing. The former is "Master of the Press" (equivalent to president) of the Roxburghe Club of San Francisco and on friendly terms with the many distinguished printers of that city. Mr. Ellis, in Los Angeles, finds his chief interest in presswork, having most of his composition done by others. Yet he is contributing largely to the spread of the private press tradition. He is, in his own modest words, "expending a little effort in the attempt to further an intelligent appreciation of typography on the part of the public at large. This is quite a task but is something which must be done." The Zamerano Club, of which he is president, is devoted to that purpose. A particularly happy form of his interest is the encouragement and assistance he is giving Gregg Anderson, sometime of the Grey Bow Press, providing opportunity by helping him to acquire satisfactory equipment "so that he may be able to do something of substantial merit." The Grey Bow Press is in the past, but there will be a few more words about Gregg Anderson in the final chapter. And there is Thomas C. Russell in San Francisco, too modest or too diffident to cry his own wares, but who has some very good books to his credit relating to California and the West.

A few more undertakings round out the American record for the present. The Salt House Press is strongly individual, with freedom and independence at their greatest stretch. E. F. Gleason and his Stratford Press

are holding quietly to a middle ground of happy endeavor and careful progress, while Paul Johnston is struggling with a surge of ideas and a modern viewpoint which will, in all probability, produce some unusual results. Scholarship is the principal ingredient at St. Albans, with craftsmanship vying for first place. The Peter Pauper Press threatens to become absorbed in Peter Beilenson the individual, though the imprint will undoubtedly continue as opportunity permits.

And so, with the exception of two special groups reserved for the final chapter and a few last minute discoveries which appear in the check-lists, the story of private presses is complete for the moment—but for the moment only. Despite the fact that the spirit created and enlarged by private presses is spreading into the market place, the joy and freedom of personal expression continues to inform individual undertakings, with every indication that they will continue to grow in number and significance.

THE LABORATORY PRESS

IN THE TRADITION

*

THROUGH the four and a half centuries since William Caxton printed *The Recuyell of the Historyes of Troye* for the Duchess of Burgundy and some other of his friends, many private presses have come and gone. Founded, maintained, and abandoned for various reasons and in diverse times, leaving a harvest of strangely different books, the sum of their results contains much more than the original impulse of secluded pastime, for when private presses became the media of artists, as happened in the Nineties, those personal expressions dealt with matters of public import, basic principles of good typography. All those elements, blended in continuity and development, have established a certain vision of fine bookmaking which has come to be known as the private press tradition, a phrase even less amenable to definition than its source.

As printing in the market place has reacted to the influence, the spirit of the tradition has appeared in many forms, often diluted in commercial practice but gradually reaching higher levels as an increasing number of printers and publishers approach book design from very much the same viewpoint as the private presses, the principal differences lying in methods of production and marketing. Selection of representative instances is difficult and open to question, but choice here is governed by two considerations: personal enthusiasm

clearly apparent, even though the results may lack something of perfection, and fine bookmaking in itself, no matter how publicly and profitably presented; the latter being the chief factor.

The major differences in practice now derive from those mutations in consciousness and affairs which make the world another sort of place to live in than it was, say, twenty-five years ago. That the changes in typography are largely due to the private press movement of the Nineties is undeniable; that they come under the influence of present social and economic tendencies is equally certain. As the tradition has enlarged its scope from the strict homogeneity of private control of all functions, it is now usually divided between three associated but independent phases. At one extreme is the printer who makes an occasional book in joyful endeavor or pride of craftsmanship; at the other is the publisher who designs a volume for the same reason but delegates production to professional typographers; and in between is the independent book designer, who works with either or both, usually under a specific commission but sometimes of his own initiative. In actual practice the three divisions often co-operate so thoroughly that it is difficult to establish the exact creative source. As a result of this interchange and coordination of effort, several lists of books have appeared within the past few years, often produced by machines as well as by hands and certainly sold publicly, yet clearly deriving from the same intent that informed the significant private presses and, in some instances, comparable in appearance.

Strangely enough, the tradition came into general recognition in this country through a man who was, primarily, neither printer nor publisher, a personality of public rather than private temperament. Early in the Nineties, when William Morris was known to only a tiny few in America, Elbert Hubbard arose to tell the world about himself and, later and somewhat incidentally, about the private press idea. In spite of the fact that he is considered to have misinterpreted that idea, the Roycroft Shop stemmed from and contributed to the history of private presses and their tradition. Insofar as the records are specific, it seems clear that the first Roycroft book was produced in the true spirit, yet it was subordinate, even then, to another urge. Hubbard was writing and writing and writing, but publishers were serenely unreceptive. So he patronized the local printing office at East Aurora and the first number of *The Philistine* startled a populace that proceeded to enjoy the sensation. After the first one or two or three numbers of the magazine (stories differ), some type and a hand press were installed in the barn and the Roycroft Shop was born. The sole primary purpose was to print *The Philistine*, but Hubbard had visited the Kelmscott Press in 1892 and had come away with an ardent admiration for William Morris and a desire to make similar books, without knowing just how to go about it. With printing equipment at hand, opportunity and inclination merged and the *Song of Songs* was made in all sincerity, with good materials and the best craftsmanship of which Hubbard and his one or two local assistants were capable. Other books followed, hand in

hand with increased popularity deriving from other and far different considerations, and the Roycroft Shop rapidly accumulated momentum. Just when the private press intention disappeared in the development of larger plans cannot be decided, but disappear it did—and after that the deluge.

It was only natural that Roycroft books should differ widely in design and execution from their models. Hubbard was too much an individualist to copy anything without adding his personal impress. But it is quite probable that his interpretation was the one best suited to the time, the place, and most of all the people—a public not quite ready to understand a message of ideals as stated by William Morris and Charles Ricketts. He translated the great vision into terms of the vernacular and brought Beauty, in a relative degree but certainly, into the ken of literally thousands who never would have understood the message in any other form. That is really how the tradition first came to America, was expressed in terms of the national characteristic, publicity, by a master of that delicate art, and set many of us on the road to our own goal. We may well reverse Shakespeare's dictum and let Elbert Hubbard's "good live after him."

Another outstanding figure of the period was utterly dissimilar. With a very modest demeanor, Thomas Bird Mosher devoted many years and an exquisite taste to offering the writings of men who, at the time, were little known. His forte was literary content, yet his ideas of typography were eminently sound, or at least sane, with a distinctly individual character. In his quiet way he

did what is perhaps a greater work than Hubbard's, for he introduced "fine writing" as well as "fine printing" to many who met it for the first time. Some of the most delightful stylists among modern authors came into our ken in the tiny pages of *The Bibelot* and the Vest Pocket Editions, and the not much larger format of the other Mosher books. How many people there must have been who, through Mosher's kindly offices, made first acquaintance with William Morris' Romances, Maurice Hewlett's *Earthwork Out of Tuscany*, and Fiona McLeod's prose lyrics, to mention only a few viands of the feast.

In typography and format the Mosher books justly may be called both sane and charming. With almost the restraint of Cobden-Sanderson, Mr. Mosher used very little decoration. Even color appears but seldom. And that choice took strength of character and certain conviction in those days when typography was running pretty wildly to decorative and colorful, even weird, effects. Only two serious faults are evident—type smaller than comfortable and bindings much too dainty. The former may be condoned but the latter forced the books into the gift class, whereas they were fundamentally for reading and should have worn a serviceable library dress.

While all this was going on there was also a printer, a real printer, who began independent operation in 1893, the first exact American date in this present renaissance of typography. In the thirty-five years since that beginning D. B. Updike and the Merrymount Press have become such significant factors that only a full chapter,

to follow shortly, will suffice to tell the story. The same is true of Bruce Rogers, book designer extraordinary, who began his career about the same time.

Some ten years later, but still in the pioneer days of better printing, Carl Purington Rollins went into the printing business. The phrase is used advisedly, for Rollins has done all of his best work, except for occasional playtime pieces, to meet commercial requirements. That those so-called handicaps are largely mythical is proved by the choice of his *Anchors of Tradition* (commercially produced) for first prize among the "Fifty Books" of 1925 "for greatest excellency in proving limitations of time, space, and material do not prevent fine accomplishment in the art of book production." That is ahead of the story but explains better than any comment how Rollins has worked always with the fundamentals of fine printing rather than with its superficial refinements. He follows the ideal, so definitely stated by Mr. Updike, that "printing must not be merely good, but good for something, and that 'something' is its purpose."

The beginning was at Montague, Massachusetts, in 1903, as the New Clairvaux Press. After a year or so came an interval in Europe and service as chief of the Department of Graphic Arts at the Jamestown Exposition. Then, in 1908, back in the same location, the Montague Press came into being in a venerable building, the Dyke Mill, and for some years Mr. Rollins continued to develop his practice of "doing common [I would say necessary] work carefully and well and no nonsense about it." Yet elimination of nonsense does

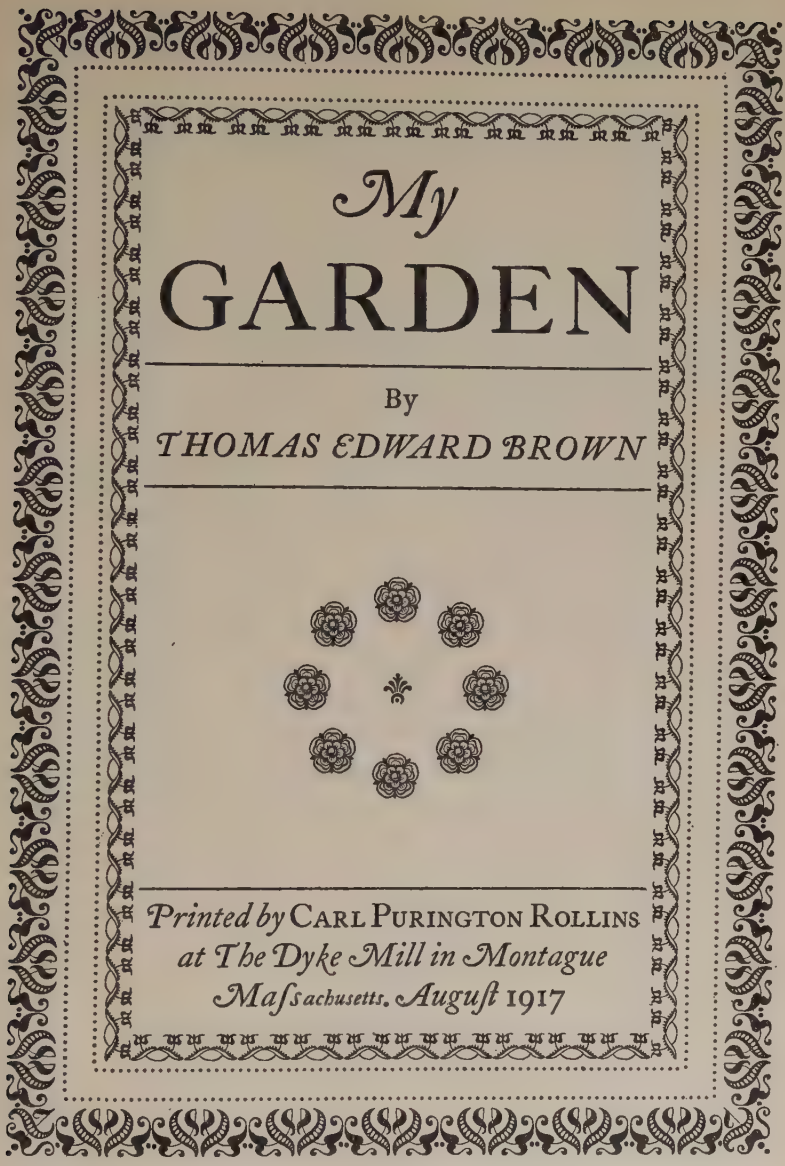
THE DYKE MILL, FROM A DRAWING BY BRUCE ROGERS

not imply seriousness to the point of aridity, for the products of the Montague Press and Mr. Rollins' later work have warmth and charm and, always and certainly, an inevitable rightness for the purpose. His pure Yankee heritage is in evidence here—accomplishment of the needed result simply and directly.

But when the serious side is emphasized it is not to say that there are no lighter moments. On the contrary, certain doings in playful tempo, accomplished in times of leisurely enjoyment, indicate pungent humor and genial whimsicality. The man who wrote *America's Typographic Playboy* about Bruce Rogers is far from a grim-visaged Puritan, and there is another typical example among many which, as Vrest Orton tells it, is

"a work that was done purely in jest and for his own pleasure and amusement; *The Works of Henry Davenport.* Here we have a quarto size pamphlet with wrappers, consisting of one and one-half pages of text, yet composed in the most engaging typography that one would care to see. And there are three volumes all the same size! The very fact that these four and one-half pages are called *The Works of* . . . well, it's amusing, to say the least."

One product of the Montague Press has exceptional association interest. In 1915, when Bruce Rogers had occasion to execute some commissions for privately printed books, he went to the Dyke Mill for friendly and competent cooperation. It was just then, too, that his new type was ready for use, unnamed until its first appearance in *The Centaur* of Maurice de Guérin. That quarto of not so many pages is one of the high points of the "revival of fine printing" and when one of the 135 copies comes into the market it shares honors for desirability with Dr. Daniel's *Garland of Rachel* and all the other choice items. It is a happy spot in the record of the Montague Press, fortunate in a manner of speaking, certainly delightful. Yet Carl Rollins, though he relishes the memory (and with all due respect to B R), needs no reflected glory. When he says that he started "with much enthusiasm and a fairly clear idea of what good type is," he fails to mention the spirit of high endeavor he brings to common tasks and the fine discrimination that makes them beautiful. In very fact he was, when he began printing, at least ten years ahead of the present development of distinguished typography



A TITLE-PAGE OF THE MONTAGUE PRESS

and the clarity of his vision is evidenced by the circumstance that the work was done in the country, far from any influence except his own purpose, and executed with the help of village workers trained by himself.

In February, 1918, the equipment of the Montague Press was removed to New Haven, where it became the nucleus of the Yale University Press, and in 1920 Mr. Rollins was made Printer to the University and given an honorary degree of Master of Arts and the rank of Assistant Professor. The result has been an entire reorganization of University printing, so that it is now one of the vital elements of our best typography. The necessity of using machines in place of the hand work of his preference has in no wise dimmed the vision of fine craftsmanship, and present work is a magnificent example of and a notable contribution to the fundamental tradition. And this achievement has shown once more that room for growth is only opportunity, the outcome depending upon ability, sincerity, and personality.

At this immediate moment there is another press afoot, so new and so entirely personal that it belongs in the final chapter, where The Sign of The Chorobates is recorded.

THOMAS BIRD MOSHER

D. B. UPDIKE
THE MERRYMOUNT PRESS

*

WHILE the private press tradition of ideal standards and meticulous craftsmanship has had some considerable recognition in the market place, in only one instance has it squarely met the exacting conditions of modern business practice and maintained its integrity. When a printer supplies every demand, simple or elaborate, for his wares and insists upon doing each piece of work in the way it should be done, he is working in the spirit that informed all the great private presses. What is more, he is bringing the beauty of that vision into everyday life and affairs.

Updike is such a printer. There is no need to mention his distinction, both professionally and personally, but it is interesting to consider some of the reasons for it. The principal cause is apparent in Mr. Dwiggins' neatly turned phrase, "A man more important than his calling," for his accomplishment is only a reflection of the man that he is. Which is only a confirmation of his own words about mediaeval printing: "Apparently it was not so much conditions as personality and education that produced the fine books of early days."

There is further illuminating evidence in the opening pages of Mr. Updike's book, *In the Day's Work*. Following a quotation from Sir Joshua Reynolds, "It must of

necessity be that even works of genius, like every other effect, as they must have their cause, must also have their rules," he continues: "Although rules for designing suitable printing may seem unsubstantial and difficult to convey in words, it is still true that they are seen and felt in the mind of the worker. They are illusive rules, and yet none the less a man works from them with as much certainty as if they were set down on paper. It is because they are so illusive that many persons believe that, in designing printing, there are no rules at all; because they commonly think of rules as matters of precise measurement and definite proportion. As a matter of fact, the best rules for planning work are general rules, and rules for the mind rather than for the hand—no less real because applying to what may be called, in a sense, a spiritual matter." There, in the considered phrases of ripe experience, is the spirit not only of the great private press men but of all creative and interpretative art, in the simple terms of daily and necessitous use.

The road by which the Merrymount Press has come to its eminence is clear and direct. In any line of endeavor based upon an aesthetic viewpoint Mr. Updike would have manifested the same ability and individuality, but the turn of circumstance, assisted by a Boston relative, placed him, at eighteen, in the publishing house of Houghton, Mifflin & Company, where he progressed from errand boy through various stages to more important work, finally earning the privilege of designing some title-pages and a few books. Twelve years were thus spent and towards the end of the period two

important events, an influence and an opportunity, contributed largely to his development. The influence was that of William Morris, which was felt by every printer of the period, and the opportunity is a story in itself.

Some Episcopal bishops and clergy, evidently inoculated with the elaborate book idea which was then (1892) becoming current, had undertaken to get out an especially fine edition of the Standard Book of Common Prayer in the form called for by the revision of 1892. And after the type was set up by DeVinne it was decided (somewhat incautiously perhaps) that it should be decorated "with a border on every page." Subscriptions were taken and the borders were being drawn by a man of their choice. But these borders were not appropriate nor did they harmonize with the type page and Mr. Updike was asked to suggest a scheme of symbolism and a designer who could carry it out. Somewhat unwillingly, since the plan already made for the book was not in accordance with either his ideas or the typography of the volume, he accepted the commission and, with the aid of his friend, Bertram Grosvenor Goodhue, "worked out something" — though he has always considered it an extremely unsatisfactory book. At that, it was much better than most of the similar attempts of that day.

In 1893 Mr. Updike turned to independent activity and founded the Merrymount Press at Boston. The name is derived from an ancient estate, near Quincy, of one Thomas Morton, who came to New England in 1628 and rather shocked his Puritan neighbors by calling the place Merrymount and setting up a Maypole in

the grounds. A Maypole is the emblem of the Press and may be taken to signify that one may work and still have a good time, or it may be considered an indication of independent thought and action. The Merrymount Press stands upon both of those ideas.

Without any great amount of technical knowledge of either printing or business, which, he says, allowed so much more freedom to deal in ideas and ideals, Mr. Updike took up his chosen career with a definite vision of what qualities all printing, and especially books, should have. It is a case, not of a craftsman growing in grace to greatness, but of a fine mind working with typography as an artist chooses his preferred medium.

For the first year the equipment of the Merrymount Press consisted only of the man's vision and ability, co-ordinated in a clear philosophy of life and work. Actual manufacturing was delegated to various printing plants for execution from his designs and specifications. Gradually type was acquired and eventually presses were added. One of the distinctive features of Merrymount printing is the selection and use of types which, like their owner, have personality. Two faces were especially designed for the Press, but most use now is made of fonts imported or revived on account of their excellent and interesting design. The first efforts to transmute faith into works were somewhat colored by the Kelmscott fashion of the moment. A little later the Italianate fields of Mr. Updike's early researches are recognizable and soon after came the first tendency towards the manner which has become the characteristic and personal quality of Merrymount books.

One of the earliest productions, and the first important book, was an outcome of Mr. Updike's dissatisfaction with the Prayer Book. It was the celebrated Altar Book, offered as a magnificent reply to the earlier volume and a declaration of the correct manner of interpreting the spirit of the old missals. In many respects this book shows the influence of William Morris and the essence of the private press tradition. A special type was cut from designs by Mr. Goodhue, which had much of the strong color value of the Kelmscott types and, while distinctly roman in design, had more than a hint of the calligraphic quality of Gothic manuscript letters. No small part of the Altar Book's beauty also derives from Robert Anning Bell's drawings and Mr. Goodhue's fine borders and initials, and its decorative musical notation. It is significant that the authorized version was followed exactly, not a word being added or sacrificed for typographic or artistic expediency.

That the private press tradition of using one special type for several books was influential at that time is indicated by the fact that one or two other books followed in the same face, notably a folio edition of the *Agricola* of Tacitus. But Mr. Updike had not yet found his own idiom and turned to further experiments towards a feeling of more light and grace in a page. The study of Italian models is evident. It was then that Herbert P. Horne was commissioned to design the Montallegro type, which was used for a series of volumes called the Humanists' Library. It is, in many ways, the pleasantest of the three types—Montallegro, Florence, and Riccardi—designed by Mr. Horne.

Et quibus bellum volentibus erat, probare exemplum ac recentis legati animum opperiri, cum Agricola, quamquam transvecta aestas, sparsi per provinciam numeri, praesumpta apud militem illius anni quies, tarda et contraria bellum incohaturo, et plerisque custodiri suspecta potius videbatur, ire obviam discrimini statuit; contractisque legionum vexillis et modica auxiliorum manu, quia in aequum degredi Ordovices non audebant, ipse ante agmen, quo ceteris par animus simili periculo esset, erexit aciem. caesaque prope universa gente, non ignarus instandum famae

HORNE'S MONTALLEGRO TYPE

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GOODHUE'S MERRYMOUNT TYPE

But that, too, was a transition period, to be followed by excursions into the graceful gaiety of eighteenth-century English printing, without overlooking its fundamental simplicity. There Mr. Updike found the alphabet with which, as far as he may be said to draw from any particular source, he has built up a typographic language and grammar peculiarly his own. He is, perhaps, the only modern master of fine printing who has abandoned, almost entirely, the Renaissance and Mediaeval styles. He is, therefore, closer to present-day manners and customs, more clearly in the spirit of his own age.

Meanwhile—in fact, very early in the annals of the Merrymount Press—Mr. Updike had revived the use of the type now called "Scotch Roman," a face produced by Alexander Wilson in Scotland about 1835. This was first used for the works of Edith Wharton, who insisted that the Scribners should have her early volumes printed at the Merrymount Press. Mrs. Wharton's enthusiastic appreciation is a happy memory of those days when encouragement was particularly desirable.

How Mr. Updike arrives at results is clearly explained in the pages of *In the Day's Work*. When he says, in regard to planning a book, that one should "give thought not only to what the book is about and to the author from whom the work emanates, but to the public for whom it is intended, and to its trade conditions; and, in this light, examine the manuscript from beginning to end," it is accepted as good common sense, available to any sincere craftsman. But when he continues: "By the time the designer has done this, some

mental picture of what seems a good typographic form for the work will present itself," he fails to explain that the picture is made up of such materials as are in the designer's mental storehouse, colored—in fact formulated—by the quality of his natural discrimination and the extent of his knowledge. As Mr. Updike explains the operation it seems very simple, but that simplicity is complex of innumerable details which by long association in a contemplative and analytical mind have become established in proper relationship. And he probably possesses as great a fund of typographic knowledge as any other one man. He says also, and it is a characteristic and illuminating statement: "Each piece of printing has a still, small voice of its own if we can but hear it." That is perfectly intelligible to every artist, but most printers no doubt consider it nothing short of fourth-dimensional—as perhaps it is.

Every piece of Merrymount printing is informed with an aesthetic of fineness, translated into a practice of fitness. "The essential thing in all printing is that it be suitable for the purpose for which it is designed." But—and here the tradition is converted into terms of reciprocal values—things created in the tradition must be sold in the way of business, profitably and continuously. Mr. Updike, a unique blend of artistic ideals and New England practicality, has serenely accomplished just that paradox.

One delightful recognition of Mr. Updike's scholarship was his choice as lecturer in the course on the Technique of Printing in the Graduate School of Business Administration of Harvard University which he

filled for a number of years. Out of the lectures of that course grew the monumental two-volume work on *Printing Types*, the most comprehensive survey of their history and development that has ever been assembled in one book. That and the more personal volume, *In the Day's Work*, are imperative in the library of every student of typography.

In the spring of 1928 the thirty-fifth anniversary of the Merrymount Press was celebrated by an exhibit, in New York, of Mr. Updike's books under the auspices of the American Institute of Graphic Arts. And Reichner of Vienna (Bibliotheca Typographica) is adding to his fine series of typographic books a volume on the Press, the text of which is written by George Parker Winship.

While Mr. Updike is thoroughly in the spirit of his own time, he is far from the modern mania for immense plants and excessive speed. The equipment has been kept small and consists of only three cylinder presses and two jobbers, with no composing machines. He is wise enough and strong enough to abide by the knowledge common to all good printers that hand composition at its best cannot be equalled by machine composition even at its ultra-best. The most casual survey of a Merrymount book finds innumerable instances of subtle manipulation impossible to achieve except by thoughtful handicraft.

Distinction and fame customarily come to a man for what he does; rarely does it derive from what is left undone. Mr. Updike is such an exception. From all his knowledge of magnificent and exciting typography and the practically unlimited supply of decorative art from

which to draw, he selects the few absolutely impeccable elements and creates a flawless appropriateness in all serenity. One of the great authorities on book design recently said: "No one, now, has such a long list of unpretentious *successes* as Updike can lay claim to."

BRUCE ROGERS

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Among the many and diverse emotions which have been called forth by private presses and the spread of their tradition, there is a pleasant, genial response to one man who, though he has never had a private press entirely to himself, has preserved in most of his work every important value of the tradition. He has, moreover, added certain elements not previously apparent in the experimental and creative phases. William Morris was received with amazement and enthusiasm, something of awe greeted Cobden-Sanderson's chill restraint, and for the others there have been, variously, admiration and sympathy, respect and gratitude, to say nothing of the undercurrent of excitement running through all the days since the first "Story" from the Kelmscott Press opened a new and "Glittering Plain" for our wayfaring. Less than a decade after that beginning Bruce Rogers began to speak in terms of the tradition, and the quality of his expression was such that he has come to be regarded with a certain friendliness, even affection, by all those who find delight in beautiful books.

While that regard is greatest from those who know most about the problems of book design, it is common to everyone who finds pleasure in grace and fitness. A characteristic tribute is one from T. E. Lawrence, author of *Revolt in the Desert*, who wrote in a letter to a friend: "I have long admired B R's work from ground

level, and have even been able at intervals to buy books of his production. Of course I've never met him, but you know, and he knows, that he's the ideal of all those who have tried to produce books. Or perhaps I should say, of all who have gone far enough in the direction of producing books to know what a job it is." And many other appreciations of his work have appeared, notably three books—by Pollard of the British Museum, Rollins of the Yale University Press, and Frederic Warde of the world at large. Another graceful recognition came to him in 1928, when the degree of Master of Arts was conferred by Yale.

To arrive at a fair estimate of what Bruce Rogers has done and is doing—and surely he deserves nothing less than informed and intelligent consideration—it is necessary to inquire just what his work really is. The familiar association of books with printers is all-inclusive to the lay mind, but, while printers are necessary agents in the making of books, there is implicit in the private press tradition and in the standards of fine printing several requirements besides technical excellence of manufacture.

Paradoxically, Rogers is not a printer. He could be, as he has proved on occasion, but if he were no more than that he would long ago have settled at a roll-top desk. Instead, he is a creative artist in a medium of interpretative expression. He is a designer of books, something distinctly more than a printer, more than a mere technician. In the end he proves to be a book maker, too, a master of every technical detail, but only by force of circumstance and the impulsion of an ideal

which no other man can express in his terms. Yet he remains a designer through all the intricate maze of details, preserving intact a clear vision of the book as a whole and fitting each part into a comprehensive plan. It may be said that, where a printer, like a painter, works in two dimensions, a book designer deals with three, as a sculptor does. Rogers adds a fourth (and perhaps more) out of his fertile individuality.

How he does that is a matter of spirit, quite incommunicable, but an interesting field of inquiry. There is a fascination in examining books that bear the "B R" and thistle, the latter either drawn or unbelievably arranged with simple type units. Analysis of certain elements, such as type, paper, and arrangement, is possible—and profitable. But it is more difficult (not fully to be accomplished) to discover the how and why of that elusive "something else" that is always discernible. Even in the very few of his books that might be called experimental rather than definitive, the touch of magic is always present. However the quest may be conducted, it is entirely up to the seeker, for Rogers offers no explanations, makes no pronouncements. Ensconced behind an impregnable wall of diffidence and absorption in work, he lets the books speak for themselves. Not that he is inarticulate—far from it, and his pungent phrases are most quotable—but he generally prefers not to be quoted.

If the clue is sought in biographical data, there are indications but no full accounting. Equipped by heritage with a tendency towards art and a love for countrysides and open spaces, Rogers divided his early years

of endeavor between long rambles in the Indiana fields and various essays at drawing and painting. The former denoted a sympathetic contact with life itself which will be recalled further on, and the latter tended towards an idea of book illustration as a desirable future. One experience is indicative in the light of later developments. In the library, during his college days, were a copy of Stopford Brooke's *English Literature*, printed on hand-made paper and with a bold line in red on the title-page, and a set of Charles Brockden Browne's novels in five volumes, also printed with some degree of elegance. He seldom got beyond the title of the former, and the novels he never read, but he would take home a volume occasionally, merely to look at and handle.

Acquaintance with J. M. Bowles, then just entering upon his career as publisher and patron of the arts, stimulated further interest in typography. Then the impact of William Morris fell upon the uncertainty of formative years and the somewhat vague intention to illustrate books was crystallized into a broader vision of making them in the service of the comprehensive art, Literature. The first (and last) volume that Rogers did under the Kelmscott influence was just about what might be expected, but it embodied at least one fundamental. Bowles selected the type and designed the page, while Rogers drew a title-page, initials, and headings. Though the designs, in plan and execution, left much to be desired, *they fitted into the type page and harmonized with it.* (NOTES: CRITICAL AND BIOGRAPHICAL. By R. B. Gruelle. Collection of W. T. Walters. Indianapolis, 1895. *Warde No. 4.*)

In 1896 began the association with Houghton, Mifflin at the Riverside Press, a period too well known to require elaboration. Suffice it to say that a rare opportunity was met by a unique ability and Bruce Rogers came into his own. With the enthusiastic co-operation of George H. Mifflin, the Riverside Limited Editions inaugurated a new manner of book design. Literary selections were chosen with the one requirement that each should "allow of an individual style of typographic treatment." And Rogers proceeded to create that treatment with a light-hearted disregard of the conventions of the day, under which lay a healthy respect for proved values. A typical result is nicely described in Beatrice Warde's mention of the Riverside *Compleat Angler* of 1909: "There is a pleasant taste of the old-fashioned about it . . . yet what that inimitable book expresses is not the style of printing of Walton's day but the actual frame of mind of the good Walton reader—ripe, mellow; decidedly not quaint, however."

The Riverside Series was almost the beginning of allusive typography, that subtle interpretation of the spirit of literary content as distinguished from detailed reproduction of historic or period style. Mr. Updike had already suggested such a viewpoint and has continued the practice, but Rogers adopted and elaborated the vocabulary and made it peculiarly his own. Allusive typography is a matter of unlimited freedom and strict discrimination. The important private presses, by using only one or two faces of type and a repeated style of decoration, had assumed to interpret widely-differing thoughts and forms in one immutable pattern. In the

same way a pianist transcribes and plays a symphony upon his single instrument. The result may be brilliant, but it is not a symphony. Rogers always used the appropriate instrument. For the symphonic structure of Montaigne's Essays there was the full scoring of specially designed type in noble folios, while Ronsard's lyric verse sang gracefully from the viole d'amour of Caslon italic. It is not to be supposed that Rogers deliberately set out to establish a new tradition. He only did the thing in the way he felt it should be done and it happened, as the saying is, that his choice has been recognized as peculiarly right and fitting in almost every instance.

B R's contribution to type design was principally in the Riverside period, when he revived the eighteenth-century type of John Bell (then unidentified), calling it Brimmer, remodeled and refitted one size of Caslon, and designed the Montaigne type. Shortly after leaving Riverside in 1912 he returned to a second and ripened consideration of the Jenson model underlying the Montaigne and *wrote* the patterns for the Centaur type, which has been called, and with some justice, "the most beautiful letter ever cut."

The years since leaving Riverside have been filled with varying activities. There were a few months in 1917 when Emery Walker and Bruce Rogers maintained the Mall Press (truly private) in London. Almost at the beginning of this venture their only pressman was called for war service and the printing of the book in hand must needs be finished by B R himself. By it he proved his ability in a craft which he likes none too well. Then

ADDRESS AT THE UNVEILING OF THE ROLL OF HONOUR OF THE CAMBRIDGE TIPPERARY CLUB. BY THE PROVOST OF KING'S COLLEGE.

TODAY a great record is brought before us. The Roll of Honour of this Club is unveiled. Each name that is written upon it brings to some one of you who hear me a memory which I think must be more precious than any gift that could be given to you, except the gift of one more sight of the kinsman or the friend. But not to you alone are these memories precious. We also, even if we did not know them, are proud of our fellow citizens; nay, there is not a man, woman, or child in the land who does not now,—who for many a year to come will not,—honour the men and boys who went forth, not knowing whither they went, and gave for England all that they had to give.

Four or five years ago, what did each one of these think would be the course of his life? Most, I suppose, thought of years spent in some honest work or trade, of a wife, home, and children, a quiet old age, and a grave among those he had known. Even to those who had planned something more adventurous, a life over seas, or the career of a sailor or a soldier, it did not seem the most likely thing that they would die a death of violence.

There came a day which changed all that: a day when it

THE CENTAUR TYPE, DESIGNED BY BRUCE ROGERS
(REDUCED ONE-FIFTH)

there were two years as Printing Adviser to the Cambridge University Press, followed by a return to this country and a similar association with the Harvard University Press. And for seven years he had a spacious studio and hearty co-operation in the plant of William Edwin Rudge at Mt. Vernon, N. Y., a pleasant association finally severed by a return to England in the summer of 1928.

For the more than two hundred and fifty books that Bruce Rogers has produced in a little over thirty years he makes but one explanation: "Steady work—drudgery over mechanical details." Though his creative and interpretative functions beg for uninterrupted attention to designing, he is also possessed of a meticulous practical insistence that results must approximate ideals as closely as possible. So he follows the design through every detail of its production, regardless of the personal labor involved. That is one reason for the essential rightness of all the Rogers books and for the personal impress that gives them charm. Furthermore, he makes most of the decorative material for each book. Whether it be a new design or some classic motif to be adapted or redrawn, a grouping of type ornaments or the final hand-tooling of a zinc plate, it is the labor of his own hands. A bit of pattern work like the specimen herewith reproduced represents two full days and something more, and only one who has attempted something of the sort can appreciate the difficulties overcome. In the past few years Rogers has developed this use of combined type units with exceptional success, some of his most decorative title-pages being so produced.

BRUCE ROGERS' USE OF
PRINTERS' ORNAMENTS

But the inner secret of B R's magic is not yet discovered—nor ever will be. Yet a hypothesis may be suggested, though it only changes the basis from one intangible to another. Book design is an interpretative art. The creative element is already in the text, for which printing is no more than a hand-maid. Every art and craft sprang from necessity and still retains some of the vitality of its primitive or peasant origin, while printing is notably, even notoriously, artificial. The written word is an outflow of life into expression, the voice of fundamental humanity, and it seems true that Bruce Rogers seeks for—and finds—the spirit of life itself in what has been written and interprets it in the printed word.

PRINTERS AND BOOK DESIGNERS

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Though the occasional intentions of fine printing are gradually developing into a general habit of good printing, specific instances of unusual effort are still relatively infrequent. Notable examples in the United States are mainly among printers, while English contributions more often bear a publisher's imprint, probably because the spirit of fine book production has been more thoroughly absorbed into common practice by the great commercial plants in England. Though such organizations are outside the limit of this consideration, Ballantyne and Chiswick, Curwen, Kynoch and Mayflower, Morland, Pelican, Shakespeare Head and Westminster, with some few others, contribute regularly and dependably to the list of books excellently made. In earlier days the Foulis Press was noted for fine craftsmanship, though the association of art with bookmaking was still in the future. Later, the De La More Press issued a series of quarto and folio reprints of the older classics and of some liturgical books. In our own time Favil and Cayme, Garden City and the Swan Press at Leeds have done some books possessing collection interest. And the University Presses in both countries are maintaining a steadily rising average of viewpoint and achievement. The outstanding member of this

group, of course, is Oxford, where the Fell types add a fascinating element to a long and honorable record.

The list of American printers in the tradition is not long, but the measure of accomplishment is high. The two edges of the map, New York and San Francisco, are the notably fertile spots, with the true spirit somewhat more evident in the latter, where John Henry Nash, the Grabhorn Brothers, and the Brothers Johnson at the Windsor Press are devoting special attention to fine book production.

The early work of John Henry Nash, particularly while he was associated with the firm of Taylor, Nash and Taylor, had many elements of interest, but since 1916, when he began to work independently, he has developed a distinctly individual style. As a contributory factor he has had the fortunate privilege of doing several books without limitation as to cost, with results proportionate to opportunity. The latest production in this category, *The Life and Personality of Phoebe Apperson Hearst*, privately printed for William Randolph Hearst, is reported to be amazingly near perfection in every detail, to have pleased the client enormously, and to have cost a staggering sum.

Among his less pretentious books are a number of privately printed items and several produced for The Book Club of California. Yet always, even in the simplest formats, there is the touch of difference certain to be found in a Nash book. It has been suggested that Mr. Nash's enthusiasm for arrangement, decoration, and color sometimes outruns restraint, but the same has been said of other protagonists—and was it not

enthusiasm that created the "revival of fine printing"? Scattered here and there through the list are volumes made "For the Joy of the Doing," as the colophons testify, essays in personal expression that fit exactly into the definition of private press work.

Mr. Nash also has a number of public functions in connection with American typography. He is an active officer of the San Francisco Club of Printing House Craftsmen and the American Institute of Graphic Arts, and often lectures at various universities, notably the University of Oregon, where he appears regularly and where the John Henry Nash Fine Arts Press was established to enable students of typography to produce fine books under his supervision. By way of recognition the University has made him a Doctor of Letters and Mills College, Oakland, has conferred the degree of Master of Arts.

Mr. Nash's greatest personal pride is in his library, made up almost entirely of specimens of fine printing and books about the art. From the *Hypnerotomachia Poliphili* of Aldus through a long list of other Incunabula to a splendid array of Kelmscott and Ashendene volumes and innumerable similar items, the library is a comprehensive storehouse of typographic lore. Not least of its virtues is the privilege of examination and research accorded to visitors, of which the guest book records persons and personages from all over the world.

And that is only one of San Francisco's contributions. Another man of that little group is also to be reckoned with in terms of notable achievement. Edwin Grabhorn, ably assisted by his brother Robert, has much of the

true private press spirit, the mediaeval quality by which a book "springs spontaneously out of the quality, the very nature of the materials and the personality of the craftsman." His work, like that of many other good craftsmen and artists, is not so well and widely known as it deserves, but the word is spreading among collectors and wise judges of the art preservative that Edwin Grabhorn is one of the great names in bookmaking.

A recent statement of "the standards of bookmaking on which the Press was founded and on which it is conducted today" contains in its simple phraseology and quiet tone more truth than is apparent at first glance. Mr. Grabhorn says: "Unfortunately, we have not yet succeeded in discovering a handy set of rules for the production of well-printed books. Instead, we have had to rely on this set of standards (or prejudices): We believe that, to be well printed, a book must meet the tests of fitness, of legibility, and of permanence. By fitness we mean simply appropriateness to the subject-matter; by legibility, recognition on the part of the printer that the author's thought is the first concern of the reader; and by permanence the use of methods and materials that will assure the book a long life-span of reasonably hard use." Yet the one vital quality is not touched upon—there is no word of the personal factor which translates those principles into "Order, touched with Beauty and Delight."

The Windsor Press, where the Brothers Johnson devote all their attention to bookmaking, is a younger undertaking, the list starting in 1926. Their credo rings true and the books bear witness to a faithful endeavor

"to print the beautiful book, to create the symphony in type, to handle the tools of his calling with that divine grace reserved only for the lover of his craft; and to find inspiration and guidance and an abiding reverence in these monuments of the old masters. A new love, a new life—this is the soul of the new Renaissance." It is a high note, one that will require time as well as aspiration to reach full volume and clarity, yet there is every indication that time is the only missing ingredient. There is fundamental soundness in their books, and painstaking attention to those infinite details that are apparent more in the elusive, intangible atmosphere of a volume than in their own entities.

On the eastern coast viewpoint and habit, even language, are different. There too good work is being done, though the results are strangely unlike. It is almost as though another medium of expression were in use; even the common factors of type and ink and paper seem to have other qualities. Which is as it should be, of course. One ancient and honorable name, significant and distinguished, must be passed as were its English confreres of like magnitude, yet the Riverside Press will always hold the esteem of discriminating collectors, not only for its own deserved repute but also because opportunity was provided there for Bruce Rogers to develop his typographical vocabulary.

The Elm Tree Press at Woodstock, Vermont, is rooted in the local history and tradition of practical aesthetic, functions in the contemporary market place, and reverts to classic sources for an occasional excursion into special bookmaking. It is owned by four brothers

of the Dana family, called Medicus Bibliophile, Bibliothecar, Bibliograph, and Typographer, two of which, Dr. Charles L. Dana and John Cotton Dana, are better known in their wider fields than in this connection. Somewhere near (on a small map) Richard W. Ellis has recently established the Georgian Press at Westport, Connecticut, devoted to personally supervised printing and a publishing program, modest for the moment but ambitious for the future.

And then there is New York, where a number of names are associated with the typographic renaissance, of which two in particular fit into the limits of this volume and the immediate chapter. William Edwin Rudge is one of those men who are so busy doing things that they have scant time to talk about them, but in a file of his specimens are some quotations eminently fitting. The spirit of the plant at Mount Vernon, New York, is happily expressed by these words from the old *Mirrour of Pryntyng:* "Types, to they that be of the Craft, are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom." And in a few paragraphs by J. W. Muller is a conception clearly applicable and happily expressed. "In any industrial art the men who succeed are the men who know that beauty is not a by-product, but the very heart of the product itself . . . and the beauty they produce is not a diaphanous thing of moonshine but merchandise that commands the big price in the market place." That describes Rudge and his work. Frankly he deals with printing as merchandise, and a

great deal of it, but with attention to fine craftsmanship and aesthetic values quite in the tradition. Those qualities alone do not warrant inclusion here, for there are some few other printers of similar distinction; but for certain books of his making, and particularly for those he has published, he belongs in this program; also because he provided headquarters for Bruce Rogers during seven years and is doing the same now for Frederic Warde. Rudge is particularly significant as one of the intermediaries through which the tradition is being translated from the secluded ideals of private presses into terms of common use, whereby a personal exception becomes a public custom.

Elmer Adler is different—so different from all others that no comparison is possible. He is the Pynson Printers (or they are he), but whatever the name it signifies a personality. Elmer Adler is reported to be wealthy (this tale by permission) and the Pynson Printers to be "a rich man's toy." As it happens, the question of personal resources, whatever they may or may not be, does not enter. In less than seven years the original (borrowed) investment has been repaid and multiplied by six, every current bill has been discounted, and not one concession made to commercial expediency. If ever an exception proved a rule, this is direct contradiction of the well-founded belief that ideals and prosperity are incompatible.

Here is neither hope nor faith, but absolute conviction, an overwhelming certainty that would be absurd if it were not so successful. Mr. Adler takes the position that printing is a profession, to which he bears

the same relation as a doctor to medicine or an attorney to law. He deals not in opinions or compromises, but in facts and decisions. No work is accepted unless it possesses sufficient typographic interest to stimulate creative or interpretative enthusiasm, and clients have only the single privilege of accepting the finished product "as is"—but there is no record of dissatisfaction, for the output of the Pynson Printers is really and invariably distinguished.

If all this seems to imply individualism run riot, the inference is erroneous. In Mr. Adler's own words: "While we want to know all the traditions of good bookmaking, we are unwilling to accept any just because it is a tradition, and always must be convinced that our procedure is the best possible one. Good bookmaking is not an end in itself. For the medium of type is one of expression and when it becomes too obvious it is inartistic. Consequently it is necessary for us to know and to understand the thought that is to be expressed so that we can be most helpful in putting it over. For we do not subscribe to the practice of some private presses of establishing definite forms or molds for all their books and pouring into such molds anything that may be selected."

Then there are the Harbor and Spiral Presses, much younger in years but well grounded in the tradition of fine bookmaking and earning their places in the sun by creditable production.

While most book designers merge their identity more or less completely with printing plants or publishing offices, there are a few who preserve their individual

status. T. M. Cleland functions all too seldom in this medium yet the few volumes of his designing prove exceptional ability in the difficult art. W. A. Dwiggins, on the other hand, has in recent years turned his attention largely to book arrangement. He has a happy faculty of producing unusual effects without eccentricity, of using surprising details and still maintaining harmonious and appropriate interpretation of whatever the literary content may be.

Another book designer has kept his personality inviolate through several varied connections in America, England, and Europe. Time was when Frederic Warde directed the Princeton University Press, but since leaving there in 1924 he has designed and produced books in London, Paris, and Berlin, at the Officina Bodoni when it was in Switzerland, and in the Enschedé office at Haarlem. Among them is the series he published under *The Pleiad* imprint, a group of interesting volumes for which he not only selected significant literary material but for some of which he revived and interpreted the Vicenza and Arrighi types. At present he is established with Rudge at Mount Vernon and is designing a number of books for publishers, several titles appearing in the Crosby Gaige, Bowling Green, and Fountain Press lists.

Working more behind the scenes but contributing no less to improved bookmaking, some other men may be mentioned. William A. Kittredge, at Donnelley's in Chicago, does an occasional fine book when opportunity permits but his major activity is the application of high standards to everyday work. John S. Fass

is the active typographer of the Harbor Press and Robert O. Ballou, sometime adviser to the University of Chicago Press, is now in charge of production for the newly organized publishing firm of Jonathan Cape and Harrison Smith, Inc., New York. Douglas C. McMurtrie is at present more absorbed in the intricacies of type design than in book arrangement but he finds time for considerable writing on typographic subjects. And there are a number of names in the younger generation that are beginning to appear more and more often, so that one may not only hope but justifiably be certain that book design will continue to grow in grace and significance.

THE PYNSON PRINTERS

PUBLISHERS

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As already noted, the functions of printing, book designing, and publishing, self-contained in a private press, become separated and specialized in the complexities of commercial production. A number of publishing organizations, particularly those most significant and popular, include book designers, but there are instances of close association with printers who serve that purpose. The threads of intent and performance are curiously interwoven, so that collectors with specific interest in a single phase, literary or typographic, are often puzzled to distinguish the exact status of any particular "Press." The one confusing element in the situation is the unlimited and inaccurate use of the word "Press." If (and "there ought to be a law") it really meant, as it signifies, possession of printing equipment and the use of the word was abandoned by publishing establishments, much confusion and uncertainty would be avoided. Fortunately, most special book announcements nowadays are fairly specific as to printers and publishers and the practice is becoming more general.

An instance of publishing in the spirit of the tradition before it had been formulated was the Bibliotheca Curiosa of Edmund Goldsmid (1883–1888), a series which fits the prescribed pattern very closely. The texts were reprints of rare and curious tracts, carefully edited

and annotated, and, though that was before the day of special type faces, the little volumes are nicely printed. The title-pages state that they were "privately printed," with sometimes a reference to their being "printed for subscribers," but they were quite certainly available for general distribution.

In the present period, one of the earliest instances of a publishing program specifically in the tradition was the Florence Press, an imprint used by Chatto and Windus for a series of books begun in 1908 and still continuing. The private press wave was receding then and they felt that "the time has now come when beautiful books in the choicest types can be published in larger editions, and at a less cost than has been usual with such monuments of typography as the issues of the Kelmscott and other similar . . . presses." Herbert P. Horne was commissioned to design a special type, in which he interpreted early Italian models as he had done for Updike a few years previously, and the idea that fine books might be commercially produced received its initial impulse.

Mr. Horne also designed a similar type for the Riccardi Press, whose first book appeared in 1909. The title was assumed by the Medici Society for books "to be finely printed and issued at reasonable prices through the usual trade channels." The books were primarily vehicles for colored illustrations reproduced by the Medici Process, by which a large number of single prints had already been made, but the program was soon extended to include volumes without illustration. Composition and presswork were done at the Chiswick

"WOMAN! WHEN I BEHOLD THEE"

WOMAN! when I behold thee flippant, vain,
Inconstant, childish, proud, and full of fancies;
Without that modest softening that enhances
The downcast eye, repentant of the pain
That its mild light creates to heal again:
E'en then, elate, my spirit leaps, and prances,
E'en then my soul with exultation dances
For that to love, so long, I've dormant lain:
But when I see thee meek, and kind, and tender,
Heavens! how desperately do I adore
Thy winning graces; - to be thy defender
I hotly burn - to be a Calidore -
A very Red Cross Knight - a stout Leander -
Might I be loved by thee like these of yore.

Light feet, dark violet eyes, and parted hair;
Soft dimpled hands, white neck, and creamy breast,
Are things on which the dazzled senses rest
Till the fond, fixed eyes, forget they stare.
From such fine pictures, heavens! I cannot dare
To turn my admiration, though unpossess'd
They be of what is worthy, - though not drest
In lovely modesty, and virtues rare.
Yet these I leave as thoughtless as a lark;
These lures I straight forget, - e'en ere I dine,
Or thrice my palate moisten: but when I mark
Such charms with mild intelligences shine,
My ear is open like a greedy shark,
To catch the tunings of a voice divine.

Press under the personal supervision of Mr. Charles T. Jacobi until his retirement in 1922. Texts were chiefly of familiar classics and many were illustrated by contemporary artists. Some editions were unlimited and on other than hand-made paper, but all maintain the spirit of the tradition.

Probably without intentional imitation, but rather following the same general trend, since each seems to have a definite individual viewpoint, a number of "Presses" have appeared in England during the past few years, announcing very similar aims and purposes. Representative of this group are the Argonaut, Cresset, Haymarket, Porpoise, and Scholartis Presses, the Haslewood Books, and Francis Walterson, to which may be added special editions by Gerald Howe Ltd. and the Noel Douglas Replicas. Each has a specific literary program and typography is maintained at a high level. It is in work for these publishers that the better English printers serve the tradition faithfully and well, as mentioned in an earlier chapter. The lists contain some contemporary writing but are scattered thickly with reprints and reissues, largely of early English material. Decorative and illustrative features are freely used, the so-called "modern" manner being generously represented, with some reversions to earlier modes and a large proportion of woodcuts, but very little in the academic tradition. The present endeavor towards more flexible expression is much more apparent in illustrations and designs than in typography.

Personal enjoyment was the chief impulse of the fascinating Flying Fame issues, since they were largely

the work of Claud Lovat Fraser. There was a spirit of happy whimsicality in those little items, similar to the gaiety of that group which produced *The Lark* of delightful memory in San Francisco many years ago. A personal quality, too, though of joyful seriousness totally different in result, infuses the Fanfrolico Press, devoted chiefly to the work of Jack and Norman Lindsay. Contrariwise, the Fortune Press preserves strict anonymity of personnel and the editions are somewhat larger than the usual few hundred.

Closely identified with the whole movement towards better printing is The Fleuron Ltd., founded in 1923 by Oliver Simon and Stanley Morison for the purpose of publishing *The Fleuron, A Journal of Typography* and other books on the same or allied subjects. The partnership was dissolved two years later but Mr. Simon has continued the program, adding a few titles of work by contemporary authors and some books on Modern Art. The six numbers of *The Fleuron* are in themselves a working library for collectors and students of typography, providing unusual and authoritative material for technical understanding and aesthetic appreciation. One more issue is promised but it is, regrettably, announced as the last.

But if there is any connection between Mr. Morison's withdrawal and the eventual cessation of *The Fleuron*, the loss is not complete, for he continues active in providing similar material in other forms. In fact *The Fleuron* was but one of the steps in his progress. Since 1912 his passion for the history and aesthetic of printing has found expression in many and varied forms. He

served as assistant editor on the short-lived *Imprint*, worked with Francis Meynell in the publishing firm of Burns and Oates, became typographer to the Pelican Press and was associated with the brief but brilliant existence of the Cloister Press, after which came the *Fleuron* period. Since then he has continued in motion, always growing in grace and fitness until he is now recognized as one of the foremost writers and authorities on printing in all its phases. He has a rare faculty for combining in his writing erudition and interest, technical accuracy and aesthetic vision, and two of his later books, *Four Centuries of Fine Printing* and *Modern Fine Printing*, are typographic monuments.

Mention of writing on types and their uses calls to mind the scholarly articles of M. Paul Beaujon, a name which aroused interest and commanded respect upon its first appearance—and curiosity as to who this new authority might be. Now it is familiarly known as the nom de plume of Mrs. Beatrice L. Warde, whose contagious spontaneity and enthusiasm make her scholarship so peculiarly important to the world of typography. When, as Beatrice Becker, she was assistant librarian of the famous collection assembled by Henry L. Bullen for the American Typefounders Company, curiosity and acumen instigated a search for the source of the type named for Claude Garamond and discovered that he never did have anything to do with it. She is now on the staff of *The Monotype Recorder* in London and is also contributing to the literature of printing in England, France, and America, including work on a volume concerning *Type Studies* for the Harvard University Press.

Among the many forms of recognition which have come to Mrs. Warde, none is more delightful than her selection to respond to Lord Leverhulme's toast to "The Guests" at the first Ladies' Night of The Worshipful Company of Stationers in October, 1928.

The outstanding English work in the tradition at present is the Nonesuch Press, whose books have been fascinating from the start. Individuality has been apparent in results though not in advertising, the personnel remaining modestly behind the scenes. The idea was formulated by Miss Vera Mendel and Mr. Francis Meynell, with Mr. David Garnett as Literary Adviser. The fact that Miss Mendel is now Mrs. Meynell indicates a close community of interest. The aim of the Press, as stated in a prospectus, is sufficiently specific. "The Book Public may be divided into three parts. The Libraries cater for the section of it which reads books without wishing to possess them. A number of 'toy' presses cater for collectors who do not read. The Nonesuch Press was founded in the interest of those among book collectors who also use books for reading. It was set up in the determination to choose and make books according to a triple ideal: significance of subject, beauty of format, and moderation of price." The aim and the determination have been followed consistently.

It is a fair assumption that, though literary quality is exceptionally high, the chief interest of Nonesuch issues lies in book design, in the sense of "Unity, conceived harmoniously and made beautifully like any other genuine work of art," in the words of Charles Ricketts. That quality, of course, is due to Mr. Meynell,

who has been identified with some of the best English publishing and printing. Mr. Stanley Morison, writing of the Nonesuch books in *A Review of Recent Typography*, says: "Their designer correctly divined that the public of the present day were more likely to be interested in variety of type and format than in the general uniformity of design to which they had been accustomed by the Doves and Riccardi Presses. . . . So far as Mr. Meynell was following any precedent it would perhaps be that of the Riverside editions printed by Mr. Bruce Rogers for Messrs. Houghton, Mifflin between the years 1900 and 1911." That estimate is so eminently correct that it can hardly be bettered.

The books are printed at various English Presses, chiefly at Kynoch, Oxford University, Chiswick, Peilcan, Mayflower, and Westminster. Composition and presswork "are all done by machine" officially, yet there are exceptions. In connection with this point and apropos of the argument for "Presses" owning some printing equipment, a paragraph in the 1928 Prospectus is interesting. "Mr. Arnold Bennett has lately expressed in print the view that the Nonesuch Press is not properly called a Press. It is not a serious misapprehension, but such as it is it needs correction. The facts are as follows: the Nonesuch Press maintains and has in constant use at No. 16 Great James Street a small typographic plant of its own. The main function of this plant is the production of experimental pages whereby the style can be established for books too various in their format to be dealt with by any one printer. In addition, whole books composed at 16 Great James Street (in the

seventeenth century types of Janson, which the Nonesuch Press alone possesses in England) include Herbert's 'The Temple,' recently published, and (to be issued shortly) Beedome's 'Poems.' This Prospectus is likewise home work. A copy has been sent to Mr. Bennett."

THE NONESUCH PRESS MARK

It is only to be expected that among dealers in books some few might be stimulated to personal expression and the assumption is confirmed in several instances. Besides Cyril W. Beaumont's private press, Frank Hollings and the House of Tregaskis have issued special editions, and Douglas Cleverdon is well into an ambitious program which promises to maintain the excellent precedent set by early volumes. Completing this group, with the exception of European instances

reserved for the next chapter, brings the record into the American scene where a number of booksellers are turning publisher upon occasion, usually displaying good judgment in selection of printers. In the East there are Dunster House, Charles E. Goodspeed, Edmond Byrne Hackett: The Brick Row Bookshop, and the Centaur Press, San Francisco has the Lantern Press, John Howell, and John J. Newbegin, while Chicago is represented by a few titles from Walter M. Hill (*e. g., Elston No. 20 and Nash No. 32*) and what promises to be a somewhat ambitious list of the Peacock Press, a title used by Ben Abramson of the Argus Book Shop. In most of these lists is found the coveted symbol which indicates inclusion in the "Fifty Books of the Year."

Incidentally, one may pause for a moment to explain what that means. The American Institute of Graphic Arts is committed to the purpose of stimulating and encouraging those engaged in the graphic arts, of informing public knowledge and taste in the same field, and generally of doing "all things which will raise the standard and aid the extension and development toward perfection of the graphic arts in the United States." One of its major activities is the selection each year of fifty books as the best examples of bookmaking of the year, giving consideration to both limited editions and volumes "for the trade," with specific attention to "the problem presented to the publisher and designer." Inclusion in the Fifty Books is the highest honor in American book production.

There are only a few American publishers specializing in fine bookmaking but the lists are rich in literary and

typographic excellence. Crosby Gaige, in a brief but meteoric career of about two years issued a truly amazing list and announced subsequent issues of equal distinction. Mr. Gaige, identified with many theatrical successes, is also an ardent collector of manuscripts and first editions. When he added publishing to his other interests he not only arranged for the best bookmaking but also exercised unusual discrimination in selecting literary content, most of the issues being first editions of important and significant material. Early in 1929 the Gaige program was taken over by the Fountain Press, organized by James R. Wells and Elbridge L. Adams, and as Mr. Wells was largely responsible for production of Gaige books the same standards may be expected to obtain.

The Bowling Green Press has somewhat the same viewpoint and manner but a less extensive program. It was also directed by Mr. Wells from the start until May 1, 1929, when it was taken over by William Edwin Rudge. Rimington and Hooper are moving slowly and conservatively, building a structure which promises, somewhat vaguely and mysteriously, some rather exciting elements. Random House is an unusual institution with a number of irons in the fire, each contributory to the production and distribution of fine books. Besides their publications, each of which has some factor of exceptional interest, they market the Crosby Gaige and Fountain Press books and act as American distributors of many English editions, notably those of the Nonesuch and Golden Cockerel Presses. Publishing activities have grown steadily in extent and

interest, and announcements for 1929 indicate an ambitious program, warranted by past successes, which may be counted on to contribute materially to American book production.

The record is hardly complete without reference to a kind of enterprise closely allied in many respects to the present consideration but too extensive to be more than mentioned. Privately printed books have all the qualities of personal expression implicit in the private press idea up to the point of production, where the parallel ceases. An amazing number of such items have been issued, usually in very small editions, but they are rarely collected as a group, largely because literary content is generally of only personal or local interest. Occasional specimens are eagerly sought for as rare issues of desired authors, and certain series have special interest, such as those of William Loring Andrews in New York and of Thomas J. Wise and Clement K. Shorter in England. As a whole, privately printed books appeal only to those collectors who delight in the tantalizing difficulties of searching for items unrecorded and to be discovered only by patient diligence. But in the light of this present purpose they are, as Mr. Kipling says, "another story."

RANDOM HOUSE

ALIENS AND INFANTS

*

Aliens only by geography, since the spirit is identical, the private presses of Europe and their associates in the tradition have all the features of their English and American brethren plus, to our eyes, the glamour of distance and dissimilarity. For those whose acquaintance with languages stops at English, interest in foreign books must be largely if not entirely typographical, but there is sufficient stimulation in much continental printing to warrant consideration of that phase alone. Because the viewpoint and approach vary so greatly from our own familiar customs there are temptations to extreme reactions of admiration or dismissal, yet the art of the book is a universal tongue and the student of typography who is able and willing to look beneath the surface finds principles and applications that well repay thoughtful analysis.

Unquestionably the most interesting and important foreign work in book design is being done in Germany. The craftsmanship of that nation is recognized as unsurpassed and seldom equalled, and to that are added extremely serious consideration of art elements and a spirit of endeavor towards fresh interpretations. Not all the experiments are successful, it is true, and perhaps few of the current modes will become permanent in exactly their present forms, for they are part of the transition through which all art is groping, but

the one thing especially apparent in Germany is movement, activity infused with enthusiasm and sincerity.

One of the most significant tendencies in Germany is the marked activity in type design. A deal of it is being done in many countries just now, but more attention is evident there to type in its relation to books. Granted that certain results leave something to be desired, new principles are being formulated, particularly in the derivation of type from calligraphy. Though the subject of type design is general rather than specific, it is clearly pertinent to the present consideration, especially since many of the German types have been designed for private presses, a practice extremely popular in the Nineties but rather neglected of late years in England and America. Furthermore, some of the German typefounders maintain private presses, not merely for experimental and advertising purposes, but largely devoted to fine bookmaking in the best tradition. Both the Bauer and Klingspor foundries are notable for their private press output.

Private presses, at least those important enough to be recorded, are of comparatively recent origin in Germany, the earliest dating from 1907 when Carl Ernst Poeschel and Walter Tiemann established the Janus Press. The idea derived from the English presses of that period, particularly from the Doves Press, whose influence is clearly apparent in the Janus books, of which only five were issued during the sixteen years the press continued. Some other private enterprises have been launched since that beginning, ranging in accomplishment from the "experiments and studies" of Max

Adolf Pfeiffer at his Dudelsack Press, through lists of varying magnitude and importance by other individual printers and associated groups, to the magnificent achievements of the Bremer Press.

That organization, dating from 1911, is the best known and most distinguished in Germany, a position earned by exceptional performance. A large part of its significance is due to the work of Willi Wiegand, one of the foremost artificers in type design and the art of the book. His most notable contribution is the celebrated Greek type, a happy blending of classic form and free rendering. The books are almost entirely pure typography, decorative features being generally confined to title-pages and initials, many of which are drawn by Miss Anna Simons. The output of the press is divided between hand-made editions and larger issues of mechanical production.

Since limitation is an unwelcome but implicit element in the human consciousness, it may as well be honestly admitted and the writer can only suggest that this too brief account of German presses can best be augmented by Julius Rodenberg's comprehensive bibliography, *Deutsche Pressen*, published by the Amalthea Verlag, 1925.

Holland, too, is contributing to the record, though we hear less about it on this side. The Enschedé foundry maintains a private press where, besides experiments with new types, interesting use is made of many of the old historic faces of which the foundry has a large collection. The Zilverdistel Press (The Silver Thistle) is a private affair of Dr. J. E. Van Royen at The Hague,

though some of the printing is done by other hands. Two special faces of type have been cut for the press: the Distel, designed by Lucien Pissarro, is based upon early Netherlands writing, while the Zilver is very similar to the Doves type. Dr. Van Royen has also, on occasion, used some of the old faces of the Enschedé foundry. A comparative newcomer is the Halcyon-Press of A. A. M. Stols at Maastricht, but it is a publishing imprint only.

Another publishing enterprise is the Bibliotheca Typographica of Herbert Reichner in Vienna, the program being devoted entirely to matters of typographical interest. Considerable historical material is being reproduced and there is some consideration of contemporary work, including a volume on *Modern Fine Printing in the United States* and another on the work of D. B. Updike. He also publishes a magazine, *Philobiblon*, addressed to students and collectors generally.

In France there seems to be no great amount of interest in private presses but some publishers are recognizing the tradition. The Three Mountains Press is notably independent, particularly in literary selection, by reason of which some of their small editions are highly desirable. The same personnel also deals in general publishing under the imprint of the Contact Editions. The private press issues were discontinued in 1928, when the equipment was taken over by Miss Nancy Cunard, removed to Chapelle-Réanville, and rechristened the Hours Press. The Black Sun Press is one of those happy combinations of husband and wife working together which always lend added charm to a private

press and they make rather a point of providing interesting illustrations. The Pegasus Press is a publishing title for a comprehensive series of volumes, largely devoted to European art and oriental archaeology but with a generous section on subjects allied to typography. It is directed by J. Holroyd Reece, who thereby adds immensely to his already distinguished record.

The Officina Bodoni began some years ago as a strictly private press at Montagnola, Switzerland, under exceptional circumstances. Dr. Hans Mardersteig, by special permission of the Italian government, was allowed to revive and use some of the original Bodoni matrices, still in existence, and he printed a series of books distinguished for unusual typography and magnificent presswork. Among them were the first Pleiad book, Plato's *Crito*, and the *Moyllus Alphabet* for the Pegasus Press. Then the powers that be in Italy decided that the Bodoni types should be returned to their native soil and the Officina Bodoni was removed to Parma, where the program was changed to the production of two comprehensive and definitive series, the Works of Gabriel d'Annunzio and a complete group of the Italian Classics. The work is being done under the direction and patronage of the Italian government and Dr. Mardersteig promises to be fully occupied indefinitely. A special type was designed for the Classics under the direction of Francesco Pastonchi, one of the leaders in the movement for reprinting them.

Besides all these institutions of many ages and varying importance there are some few others of no age at all whose significance is still to be determined. These

to approach me, and to call to me and say "Socrates, three days hence you will reach fertile Phthia."

CRITO

What a strange dream, Socrates!

SOCRATES

Very clear, however, as it appears to me, Crito.

CRITO

Very much so, as it seems. But, my dear Socrates, even now be persuaded by me, and save yourself. For, if you die, not only a single calamity will befal me, but besides being deprived of such a friend as I shall never meet with again, I shall also appear to many who do not know you and me well, when I might have saved you, had I been willing to spend my money, to have neglected to do so. And what character can be more disgraceful than this to appear to value one's riches more than one's friends? For the generality of men will not be persuaded that you were unwilling to depart hence, when we urged you to it.

SOCRATES

But why, my dear Crito, should we care so much for the

A PAGE OF THE PLEIAD "CRITO"

are private presses just coming into activity, infants in the craft, of whom some are just taking first steps, a few are still in the cradle, and a few are no more than dreams. One is to be a reincarnation. Gregg Anderson has had the Grey Bow Press for a little time but the association from which that name was formed has been dissolved and he is getting ready for his own press, which will have a new name. He is unusually fortunate in patronage and encouragement and some interesting developments are expected.

Next in point of age, with five sturdy steps to its credit, is the Press of the Woolly Whale, established by Melbert B. Cary, Jr. It fulfills a desire first formulated in 1910 when Mr. Cary learned to set type at a school press. His interest in things typographic is further evidenced by the fact that he has for some time been importing foreign types for American printers. While the press comes into existence with "no announcement, no manifesto of aims and ideals, which seem superfluous in a work that is so purely play," Mr. Cary nevertheless has a definite viewpoint. "The Woolly Whale is a joyous creature, with a jolly outlook on life—not above an occasional chuckle at its own expense. All I can tell you is that we shall print only texts which interest us (and we have some mighty queer things in mind), that these will be clothed typographically to the best of our ability, and that we intend to get no end of enjoyment from our work." A better "manifesto" for a private press could hardly be formulated.

Another toddler is becoming articulate in London, where Miss Laura Riding and Mr. Robert Graves have

established the Seizin Press. Their fundamental intent is literary, but they intend that the books shall be well printed. So far they are using Monotype composition but are doing the printing themselves on an Albion press dated 1872. While their own writings take precedence, the plan is "to print necessary books by various particular people. Our editions are decidedly not addressed to collectors but to those interested in work rather than printing—of a certain quality. That is as far in prophecy as we care at the moment to go. You must take our word for it that our reticence is due to something more than an uncertainty of standards. Quite the contrary."

The Hartismere Press, also an English enterprise, has been functioning for some time but the first volume is still to be completed. It is operated by two brothers, W. S. and R. Y. Goodden, who are doing all the work themselves, including woodcut initials. The press was founded "with the object of printing new work in a beautiful manner, making it at the same time as readable as possible. Its work is to be in a sense a criticism on and a breakaway from the numerous presses lately founded which merely dig up second-rate poets . . . or else produce well known works in de luxe typography." They seem to have set themselves a task, but it is quite in the true spirit.

The Triskele Press in Minneapolis is a little further along, the first issue being just finished. Mr. Jeffrey and Mr. Phelps are both sons of printers, graduates of the Laboratory Press, and printers by profession, while Mr. Halleck's contact with typography is from the

viewpoint of advertising. This first book indicates something much more than a casual purpose; all the work is personal handicraft and serious intent is evident. Another initial volume has just come from The Sign of The Chorobates, where Mr. and Mrs. Carl Rollins find enjoyment in a home press. There has been no formal announcement and certainly a statement of intention is not required from Mr. Rollins. Whatever books bear this imprint are sure to be something more than excellent typography, plus the personal quality that seldom finds room for expression in public work.

There are two books in the composition stage, with printing still to be done. One is at the Yorktown Press, though the imprint has been used on a volume printed elsewhere. The other has the unique distinction of being produced, in a manner of speaking, en route, as Mr. Edward Larocque Tinker takes the Perambulant Press with him for sojourns in various parts of the country.

One other private press in the making stimulates a sort of breathless anticipation. Crosby Gaige and Frederic Warde are assembling equipment "somewhere up the Hudson," part of which is being specially manufactured for their purpose. Of mechanism, however, there is to be no more than an irreducible minimum, as "nothing but the human hand" is to produce their results. Knowing the past record of both these men, it is no surprise to learn that there will be uncommon, even unique types and that reprints are to have no place in the program, which is to consist of unpublished material of R. L. Stevenson, Rudyard Kipling, Rupert Brooke, Lafcadio Hearn, and others not so well known.

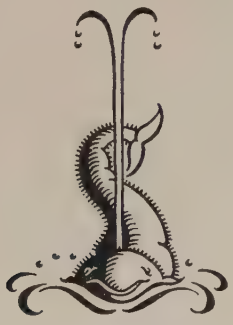
No exceptional power of prophecy is required to visualize accomplishment equal to or surpassing the best private press output of any time or country.

Two ventures with all their journeys still to be made round out the tale. The Pony Barn Press may be called, in a sense, a very distant echo of the old Blue Sky Press, for E. M. Moore was associated with that group in the early days and one of his presses dates from the same time and place. Yet no further similarity is to be expected for Mr. Moore has his own ideas about bookmaking. Last, and certainly least on all counts, there is a ten-year old girl with a tiny hand press and a vague notion that it may be an amusing plaything. Yet there is sufficient evidence of interest and intention to warrant a mention of the Fraroran Press, even though proposals somewhat outrun performance at the moment.

And there are rumors of numerous new private presses in prospect or contemplation. None is sufficiently definite to record but they indicate an active and growing interest in this most fascinating of hobbies. Furthermore, some of the pronouncements quoted above seem to imply a return to individual craftsmanship and ideals for their own sakes, a reaction from the many (some say too many) fine editions whose actual necessity, in some instances, may be questioned. While work in the larger and more elaborate forms is undoubtedly stimulating to printing as a whole, particularly in trade practices, there is room—and need—for personal expressions, even though they fall somewhat short of technical perfection. One of the great authorities on bookmaking, in a recent letter, said that "until

some unlettered (not uncultured) man up in the Tennessee mountains, or other region where handcraft is still native and unconscious, stumbles upon some type and a press and tries to express his longings for better things therewith, we are not likely to have any really 'original' bookmaking." There is food for thought.

Taken all in all, the private press idea is replete with possibilities. From the haphazard joy of playing, carefree for results, to the most serious performances of true artists and competent craftsmen, it is infused throughout with the spirit that informs man alone of all created things—the urge towards expression, the incommunicable thrill of accomplishment, the essence of growth and progress. When man walks hand in hand with Joy and Endeavor he finds the world provided with many pleasant paths, and as he follows them and charts their turnings he opens new vistas to his fellows.



THE MARK OF
THE WOOLLY WHALE

—and Their Books

NOTE

Let it be understood that the descriptions in these lists are not bibliographical; i. e., they are, in most cases, not made from the books themselves, few of which were available for examination. The data has simply been compiled from various sources known or believed to be authentic and is recorded as found, with only occasional deliberate omissions of unimportant or uncertain details.

Grateful acknowledgment is offered to Mr. G. S. Tomkinson and the First Edition Club of London for their courteous permission to supply from Mr. Tomkinson's Bibliography a very few titles in lists which would otherwise be incomplete, a privilege which has been used most sparingly. While this record parallels Mr. Tomkinson's in respect of the well known presses, he gives many more bibliographical details from first-hand knowledge and his work, to which this may be called supplementary, is indispensable to everyone interested in private presses and fine books generally.

Though the intention was to record *all* private presses, it must be admitted that the roster is far from complete. But there has been no deliberate personal selection; all the data and information that one man (with considerable help) has been able to find is given, leaving to collectors the choice of their own preferences.

Symbols and References

The names of presses known or understood to be private are printed in ROMAN CAPITALS, while those with public functions are indicated by *ITALIC CAPITALS*.

* In a heading, acknowledges the source of data or approval received from a press or an individual.

† Included in the "Fifty Books of the Year" selected by the American Institute of Graphic Arts.

‡ Awarded the medal of the Institute.

Letters and figures immediately below the heading refer to pages in the following books:

R The text of this volume.

JM Martin: Bibliographical Catalogue of Books Privately Printed. 1834.

L Lowndes: Bibliographer's Manual, Bohn Edition of 1857, Appendix.

D Dobell: Catalogue of Books Printed for Private Circulation. 1906.

FM Falconer Madan in the Daniel Press Bibliography. 1921.

T G. S. Tomkinson: A Select Bibliography of the Principal Modern Presses Public and Private in Great Britain and Ireland. London: The First Edition Club, 1928.

Descriptions of Books: Brevity seems to be desirable, but no important feature is omitted, *if obtainable*. Details are arranged in two groups: the first gives size, number of pages, type used, and extra colors in printing; the second shows number of copies, paper, signatures or other special features ("signed," alone, means autograph of author or editor), binding, and publication price.

Size: Assumed to be of the paper page, is given in inches, binding edge first. There is a marked tendency at present, especially in the United States, to reverse that order, but it seems best to follow conventional practice in this instance.

Pp: Usually indicates the last numbered page in a book, but some volumes not seen may be reported according to the practice of including the blank leaves at front and back.

Binding: "Boards" indicates, in most instances, paper covered sides and cloth back, but it may denote paper all round or some other material on the back. "Vellum" or "parchment" describes the familiar limp or semi-limp covers. "Leather" is assumed to be over boards. Known variations from these generalities are noted.

PAPERS: To avoid the constant repetition of "copies on hand-made (or other) paper," only the name of the paper is given. The following groupings are given by way of general information. *English hand-made:* Aldwych, Alton Mill, Arnold, Batchelor, Dickinson, Eltham, Barcham Green, Head, Kelmscott, Little Chart, Millbourn, Portal, Rye Mill, Tovil, Whatman. *French:* Arches, Auvergne, Canson-Montgolfier, Glaslan, Ingres, M B M, Montgolfier, Rives, Vidalon. Most of these come in different qualities, some being hand-made while others are mould-made, the latter being similar in quality though the manufacturing process is somewhere between hand- and machine-made. *Italian:* Etruria, Fabriano, Lombardia, Perusia, Roma, San Marco, Tuscany; most hand- but some mould-made. *American:* L. L. Brown and Dard Hunter, both hand-made. The former is no longer manufactured and Mr. Hunter does not make any more than he requires for his own use. *Dutch:* Pannekoek, Ruisdael, Van Gelder; either hand- or mould-made. *German:* the only one mentioned is Zanders, hand-made. *Rag Papers:* with 100% (or at least a high) rag content: Abbey Mills, Alexandra, Aurelian, B R Rag, Dacian, Georgian, Hadrian, Marlowe, Navarre, Navigator, Normandy Vellum, Smithsonian, Strathmore, W E R Rag, Wolvercote. *Ordinary:* The word is used to indicate, usually, machine-made papers in common use. *Japanese vellum* is distinctly individual, its mulberry fibre content and method of making (by hand) giving it a texture and color quite different from any other paper. *Japon, etc.:* A group of papers which imitate Japanese vellum rather closely, though mechanically produced, known variously as French Japan, Alexandra Japan, Japon, and Simili Japon. *Cartridge* is an English paper, somewhere in the middle ground along with mould-made.

As measurement of a book is often given in relation to the standard English paper sizes, they are given herewith, in inches:

	ABB'N	SHEET	QUARTO	OCTAVO
Foolscap	Fcap	17 x 13½	8½ x 6¾	6¾ x 4¼
Crown	Cr	20 x 15	10 x 7½	7½ x 5
Post		20 x 16	10 x 8	8 x 5
Demy		22½ x 17½	11¼ x 8¾	8¾ x 5⅝
Medium	Med	24 x 19	12 x 9½	9½ x 6
Double Pott		25 x 15½	7¾ x 6¼	6¼ x 3⅞
Royal	Roy	25 x 20	12½ x 10	10 x 6¼
Double Foolscap		27 x 17		
Super Royal	Sup Roy	27½ x 20½	13¾ x 10¼	10¼ x 6⅞
Double Crown		30 x 20		
Imperial	Imp	30 x 22	15 x 11	11 x 7½
Double Post		32 x 20		
Columbia		34½ x 23½		
Atlas		36 x 26		

Folio means that the sheet is folded once; quarto, twice, or quartered; octavo, three folds to eighths; etc. A single term means nothing definite unless the size of the sheet is known, though custom has accepted certain standardized limits for each. As an example, this book is a 32mo of the sheet, though it is properly described,according to current usage, as a Lge 8vo.

Other abbreviations: H M = hand-made; J V = Japanese Vellum; and a few which are obvious without interpretation.

THE CHECK-LISTS

*

THE ABBEY PRESS (1902–)

W. H. White & Son, Edinburgh, Scotland

A commercial printing plant which has produced some books in the private press manner, among which are the following:

1. THE BOOK OF JOB. With drawings by Robert T. Rose. Sm 4to. 750 Van Gelder. *Published by George Bell & Sons.* 1902

2. THE MERRY WIVES OF WINDSOR. BY WILLIAM SHAKESPEARE. 4to (large paper edition). 500 copies. 1902

3. ROMEO AND JULIET. BY WILLIAM SHAKESPEARE. 4to (large paper edition). 500 copies. 1902

THE ALDERBRINK PRESS (1897–)

Ralph Fletcher Seymour*

410 South Michigan Avenue, Chicago, Illinois

—: R 74 :—

1. ODE TO MELANCHOLY. BY JOHN KEATS. 7 x 5, pp 12, hand-lettered, black and red. 6 H M. *Printed by R. F. S. on a hand press.* 1897

2. THREE MERRY OLD TALES. From the Early English. Illustrations. 8 x 6, pp 48, hand-lettered, green and gold. 300 ordinary. 1898

3. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. 9¼ x 6¼, pp 64, hand-lettered, brown and red. 490 H M, $2.50; 15 J V, $10.00. 1899

4. THE EVE OF ST. AGNES. BY JOHN KEATS. Illustrations. 8¾ x 5½, pp 64, hand-lettered, black and red. 800 L. L. Brown, $2.50; 20 J V, $10.00; 4 parchment. October 1900

5. ODE ON THE MORNING OF CHRIST'S NATIVITY. BY JOHN MILTON. Illustrations. Hand-lettered, two colors. 1000 H M, $2.00; 30 J V, $15.00. 1901

6. PAULO AND FRANCESCA. Translation of Leigh Hunt. Illustrations. 9½ x 5½, pp 38, Caslon, black and red. 240 H M, $2.50; 10 J V, $10.00. November 1901

7. THE SONG OF DEMETER AND HER DAUGHTER PERSEPHONE. Translated by Walter Pater. 4½ x 3¼, pp 50, hand-lettered, black, red, and gold. 400 H M, $3.00; 10 J V, $15.00. 1902

8. XII SONGS BY MAURICE MAETERLINCK. Translated, with an Appreciation, by Prof. Martin Schutze. Illustrations. French and English text. 9½ x 6, pp 36, Caslon. 400 copies, $1.50. 1902

9. THE ART OF THE PEOPLE. BY WILLIAM MORRIS. 9½ x 6½, pp 42, Alderbrink (first use), black and red. 215 H M, $5.00; 10 J V, $15.00. 1902

10. AGAMEMNON: A TRAGEDY BY EDWARD FITZGERALD, FROM AESCHYLUS. Reprinted from the first edition, London, 1865. 9¾ x 6, pp 72, Alderbrink, black and red. 160 H M, $3.00; 8 J V, $15.00. 1903

11. THE LOVE LETTERS OF ABELARD AND HELOISE. Reprinted from the translation of 1722. 9 x 6, pp 115, Alderbrink, black and red. 515 Alton Mill, 12 J V. *Printed for the publishers, The Bobbs-Merrill Company.* December 1903

12. FOUR OLD CHRISTMAS CAROLS. Reprints of early manuscripts. 7¾ x 5¼, hand-lettered, black, red, blue, and gold. 12 copies. 1903

13. A DEFENSE OF POETRY. BY PERCY BYSSHE SHELLEY. Edited by Mrs. Shelley. Reprinted from the edition of 1845. Illustration. 8 x 5, pp 90, Alderbrink, black and red. 500 H M, 8 J V. *Printed for the publishers, The Bobbs-Merrill Company.* 1904

14. THE BOOK OF RUTH. Elaborate title-page and initials, 9½ x 6¼, pp 30, Bookman, black and red. 1000 Normandy vellum; 10 J V; cloth. 1904

15. BOOKS IN THE HOUSE. BY ALFRED W. POLLARD. 8¾ x 5¾, pp 83, Alderbrink, black and purple. 500 H M, 10 J V. *Printed for the publishers, The Bobbs-Merrill Company.* 1904

16. LOVE IN THE VALLEY AND TWO SONGS. BY GEORGE MEREDITH. 9½ x 5, pp 22, black and red. 300 H M.

17. SONGS OF INNOCENCE AND OF EXPERIENCE. BY WILLIAM BLAKE. 7½ x 5, pp 62, black and red. 300 H M, 12 J V. November 1906

18. THE REFLECTIONS OF WILLIAM PENN. 6 x 4¼, pp 6, Alderbrink, black and red. 400 H M, 12 J V. 1906

19. MR. WHISTLER'S TEN O'CLOCK. As delivered in London, at Cambridge, and at Oxford, together with his Propositions and Propositions No. 2. 7⅜ x 5, Alderbrink, black with red rules. 300 H M. 1907

20. THE CALL AND A QUEEN'S SENDING. A Sonnet Sequence written for Frances Fearn by WILLIAM NORMAN GUTHRIE. 6 x 4½, pp 33, hand-lettered, black and blue. 1907

21. SEVEN POEMS OF SHELLEY. Illustrations. 9½ x 6, pp 41, black and brown. 270 H M, 8 J V. October 1907

22. CHRIST IN FLANDERS. Translated from the French by Count Stenbock. Illustrations. 7½ x 4½, pp 35, black and red. 400 copies. 1910

23. THE THREE KINGS. BY EMILE GEBHART. Translated from the French by James Westfall Thompson. 7½ x 4¾, pp 34, black and red. 400 paper, 10 J V. 1911

24. THE BIRTH OF ROLAND. BY MAURICE HEWLETT. 8 x 5¼, pp 54, Alderbrink, black and red. 400 Arnold, 10 J V. 1911

25. THE ETCHING OF CITIES. BY THOMAS WOOD STEVENS. Proof etching by Ernest D. Roth and 12 reproductions of etchings. 8¾ x 5¾, pp 75, black and red. 325 copies. *Printed for the Chicago Society of Etchers.* 1911

26. THE FRANKFORT BOOK FAIR. BY JAMES WESTFALL THOMPSON. Illustrations. 11 x 7½, pp 204. 300 H M, 3 J V. 1911

27. ECHOES OF PETRARCH. BY GEORGE F. BUTLER. 7½ x 5, pp 67. 1911

28. THE JAPANESE PRINT. BY FRANK LLOYD WRIGHT. 8 x 5, pp 35, Alderbrink. Copies on both paper and J V. 1912

29. THE UPPER TRAIL. BY C. G. BLANDEN. 9 x 5¼, pp 203, black and blue. 1912

30. TWELVE JAPANESE PAINTERS. BY ARTHUR DAVISON FICKE. 8¼ x 5, pp 47. 250 copies (100 for sale). 1913

31. THE LESBIAD OF CATULLUS. BY RUTH SHEFFIELD DEMENT. 8 x 5, pp 53. 250 H M. 1915

32. THE ANGEL WITH A BROOM. BY ELIA W. PEATTIE. 6 x 4½, pp 29. *Published for the Cordon Club. Reprinted in 1916.* 1915

33. THE TRAVAIL OF A SOUL. BY GEORGE F. BUTLER. Photogravure illustrations. 10½ x 7, pp 79, black and red. 200 copies. 1915

34. POEMS OF PAUL VERLAINE. BY BERGEN APPLEGATE. 9¼ x 6, pp 212. Two editions, 500 and 250. 1917

35. THE UNBELIEVABLE GAME COUNTRY. BY FREDERICK S. COLBURN. Illustrations. 12⅜ x 9½. 100 Arches. *Privately printed.* 1927

36. POEMS BY SUSAN CLAY. 6 x 4, pp 32. 175 copies.

37. MASS FOR THE DEAD. From the Roman Missal. 7⅜ x 4½. 300 copies; 250 in wrappers, 50 in cloth.

38. ACROSS THE GULF: a Narrative of a Short Journey through parts of Yucatan, with a Brief Account of the Ancient Maya Civilization.

By RALPH FLETCHER SEYMOUR. Illustrations. 10⅝ x 7⅝, pp 63, Alderbrink. 425 copies, $5.00. November 1928

THE ALDERGATE PRESS (1925)

A publishing name used by Paul Johnston* and Egmont Arens for one book:

FUNEREALITIES. BY PEGGY BACON. 4to. 250 Kelmscott. N. Y.: 1925.

THE REV. EBENEZER ALDRED (1804/5–1822)

He was a Unitarian Clergyman of Great Hucklow, Derbyshire, England, and had a private press where he printed a few sermons, etc. (D 203).

THE ALWIL SHOP (1900–1902)

FRANK B. RAE, JR., Designer; FRANCIS BOWEN, Printer;
ELGIE F. BOWEN, Illuminator. Ridgewood, New Jersey

1. THE PRISONER OF CHILLON. BY LORD BYRON. Introduction from Sir Walter Scott. 6⅜ x 5. 300 Van Gelder, wrappers, $1.50; 19 in full leather, $5.00. 1900

2. PHRYNE AND CLEOPATRA. BY ESTELLE LAMBERT MATTESON. 8¼ x 6, pp 22. 460 copies, flexible silk, leather back, $2.00; 40 with more hand-coloring, $5.00. *Printed for the Stiletto Publishing Company.* 1900

3. THE UNSOUGHT SHRINE *and* TITIAN THE BOY. BY THOMAS WOOD STEVENS. Frontispiece by Walter J. Enright. 6½ x 5, pp 24. 100 H M, wrappers, $1.00. *Brochure Series I-1 (probably all).* 1901

4. THE APOLOGY OF SOCRATES. Foreword by Lewis A. Ziegler. 475 Van Gelder, boards, $2.00; 25 J V, $5.00. 1901

5. THE PIED PIPER OF HAMELIN. BY ROBERT BROWNING. Illustrations by Walter J. Enright. 5¾ x 5¾, pp 26, French fold, black and red, $1.00. 1901

6. HOLD REDMERE: A TALE BY THOMAS WOOD STEVENS AND ALDEN CHARLES NOBLE. 450 Van Gelder, boards, $2.00; 50 J V, $5.00. 1902

7. DU BIST DIE RUH': SONG BY FRANZ SCHUBERT. Drawn music and decoration. 500 copies, $2.00. 1902

8. MARIE: SONG BY ROBERT FRANZ. 500 copies, $2.00. 1902

All the books contain decorations by Frank B. Rae, Jr.
The list may not be complete

THE ANALECTIC PRESS (1872–1874)

CHARLES L. MOREAU, New York City

The books from this press have no particular typographic distinction, but the owner was fortunate in knowing the relatives of Alexander Anderson, the wood engraver, who loaned him many of the blocks still in the family's possession, a number of which had been cut after the artist's ninetieth year. At least five books are known to have been issued, but the titles are not at present available.

THE ANDERSON BOOKS (1929–)

CARL J. H. ANDERSON,* 514 Ludlow Street, Philadelphia

Among the many new publishing ventures devoted to better bookmaking, Mr. Anderson proposes to issue a series "planned around the idea that the physical character of a book should mirror the author's thought." Instead of strictly limited editions, however, he has in mind a sufficient number of advance subscriptions, up to a possible 10,000, to warrant production of six books a year at $5.50 each. "It is a big idea if it works and, if it doesn't work, it's a big idea anyway." The list is made up almost entirely of standard and well known titles, but typography, illustrations, and decoration promise to be interesting.

THE ANGEL ALLEY PRESS (1926–)

EDWIN OSGOOD GROVER,* Winter Park, Florida

Mr. Grover, now Professor of Books at Rollins College, first got printing ink on his fingers nearly three hundred years ago when his ancestors, James and Thomas Grover, had a type foundry and printing shop in Angel Alley, off Aldersgate Street in the East End of London, 1670–1725. So he has taken the original street address for a publishing imprint and is issuing a leisurely but interesting program.

1. PSYCHE'S LAMP: A BOOK OF POEMS BY ROSE MILLS POWERS. 12mo. 450 copies, numbered and signed, $1.50. *The first book award of the Poetry Society of Florida.* 1928

In the Press:

INCUNABULUM INCUNABULORUM: The authentic story of the Vollbehr vellum copy of the Gutenberg Bible. By EDWIN EMERSON. Illustrated. Tall 12mo. 450 copies, $5.00; 50 numbered and signed, $10.00.

A BIOGRAPHICAL BIBLIOGRAPHY OF PERCY MACKAYE. Edited by Edwin Osgood Grover. Illustrated. Tall 12mo.

WALT WHITMAN. Reminiscences by WILLIAM SLOAN KENNEDY, the last surviving member of the little group that frequented Walt's house in Camden. Revised from the author's book of same title published in London and Paisley, Scotland, in 1896; first American issue. 12mo.

There is also a series of "Vest Pocket Poets," small brochures of which 500 are usually printed. The first five are:

(1) LYRICS OF SUMMER, by CLINTON SCOLLARD; (2) COMPASS FOR SAILORS, by WILLARD WATTLES; (3) BALANCING THE SCALES, by DOROTHY EMERSON; (4) LYRICS OF LIFE, by CLINTON SCOLLARD; (5) SONGS OF A DAY, by PERCY MACKAYE. There have also been some other small items, among which is FLORIDA LYRICS by CLINTON SCOLLARD, 500 copies.

THE APPLEDORE PRESS

(Before 1879 to 1895 or later)

W. J. LINTON, best known as a wood engraver, but also a poet of some ability, came to America from England about 1867 and settled at Hamden, Connecticut, on an old farmstead called Appledore. He bought a press for proving wood blocks, borrowed some type, and issued several books in small editions.

1. WIND-FALLS: TWO HUNDRED AND ODD. BY W. J. LINTON. Sq 16mo. Before 1879

2. JAMES WATSON; A MEMOIR of the days of the fight for a free press in England, and of the agitation for the People's Charter. By W. J. LINTON. With Portrait. 8vo. 50 copies. (*Reprinted, very carelessly, by Abel Heywood, of Manchester, England, in 1880.*) 1879

3. A Small Collection of translations in verse from Victor Hugo and Beranger. 1881

4. GOLDEN APPLES OF HESPERUS: POEMS NOT IN THE COLLECTIONS. An Anthology. Frontispiece and many woodcuts by W. J. Linton. Tall 8vo. 225 copies. 1882

5. IN DISPRAISE OF A WOMAN: CATULLUS WITH VARIATIONS. Thirty-two different translations of one of Catullus' epigrams. 8vo. 25 copies. 1886

6. LOVE-LORE. One hundred lyrical poems by W. J. LINTON. 16mo. 50 copies. Spring 1887

7. FAMINE: A MASQUE. BY W. J. LINTON. With a frontispiece borrowed from William Blake. Probably 1887

8. THE MASTERS OF WOOD-ENGRAVING. BY W. J. LINTON. Illustrated with photographs taken in the British Museum. Short Royal folio. Only three copies (perhaps one was never completed). 1887–8

9. LOVE-LORE AND OTHER, EARLY AND LATE, POEMS. BY W. J. LINTON. 8vo. 1895

This list is probably not complete

THE AQUILA PRESS (1929–)

JAMES CLEUGH, FREDERICK HALLIS, and ALEX KEILLER, Directors; WINIFRED HENDERSON, Managing Director. 49 Sydney Street, London S. W. 3.

A private press "established with the principal object of producing literary works of high merit not otherwise easily accessible." Typesetting and presswork are all to be done by hand. Literary selection is best evidenced by the following list of projected issues.

1. EDWARD THE SECOND. BY CHRISTOPHER MARLOWE. From the first edition of 1594. Decorated with arms of the characters. 450 English mould, Cr 4to, boards, £2 12s 6d; 50 Maillol H M, 12 x 8; 40 with arms colored, 12 guineas; 10, colors and gold, 25 guineas; vellum. April 1929

Announced:

THE TRAVELS OF SIR JOHN MANDEVILLE.
THE CENCI. BY PERCY BYSSHE SHELLEY.
ROXANA. BY DANIEL DEFOE.
THE POETICAL WORKS OF THE EARL OF SURREY.
THE WISDOM OF THE ANCIENTS. BY FRANCIS BACON.
THE ROMANCE & PROPHECIES OF THOMAS OF ERCILDOUNE (CALLED THE RHYMER).
THE SUBLIME AND THE BEAUTIFUL. BY EDMUND BURKE.
THE BOOK OF THE PROPHET ISAIAH.
THE KING'S QUAIR.
THE ODES AND SONNETS OF GARCILASSO DE LA VEGA.
THE WORKS OF GERARD DE NERVAL. Translated by Richard Aldington.
THE ODES OF CONFUCIUS.
THE "DE LAMIIS" OF ULRICUS MOLITOR.
STUDIES IN SANGUINE. PIERRE LOUYS.
THE MIMES OF HERODAS.
THE SAYINGS OF LAÔ-TSZE.
THE "HOJOKI" OF KAMO CHOMEI.

THE ARDEN PRESS

A later name of St. Gregory's Press, q.v. (T 181)

*THE ARGONAUT PRESS** (1926–)

MESSRS. HALTON AND TRUSCOTT SMITH, PUBLISHERS
11 and 13, Southampton Row, London, W. C. 1

American Distributor, Walter V. McKee, 56 West 45th Street, New York
—: R 166, T 182 :—

1. THE WORLD ENCOMPASSED. BY SIR FRANCIS DRAKE. From the edition of 1628, with a contemporary map. Edited, with an Essay, by Sir Richard Carnac Temple, Bart., C.B., C.I.E. Cr 4to. 975 Japon, boards, vellum back, 24s. 1926
2. A NEW VOYAGE ROUND THE WORLD. BY WILLIAM DAMPIER. Introduction by Sir Albert Gray, K.C.B., K.C., President of the Hakluyt Society. Uniform with above. 975 copies, 30s. 1926
3. SIR JOHN CHARDIN'S TRAVELS IN PERSIA. Introduction by Brig.-General Sir Percy Sykes, K.C.I.E., C.B., C.M.G. Uniform with above. 975 copies, 28s. 1927
4. THE ITINERARY OF LUDOVICO DI VARTHEMA OF BOLOGNA, 1502–1508. Translated by John Winter Jones, F.S.A., 1863. With a Discourse by Sir Richard Carnac Temple, Bart. Uniform with above. 975 copies, 25s. 1928

Announced :

THE MOST NOBLE AND FAMOUS TRAVELS OF MARCO POLO. Introduction by N. M. Penzer, M.A., F.R.G.S. 975 copies.

THE DISCOVERIE OF THE LARGE AND BEWTIFUL EMPIRE OF GUIANA. BY SIR WALTER RALEIGH. Edited by V. T. Harlow, M.A. 975 copies.

THE ARIES PRESS (1926–)

SPENCER KELLOGG, JR.,* Eden, N. Y.
—: R 119 :—

1. †THE GHOST SHIP. BY GEORGE MIDDLETON. With original preface by Arthur Machen and a biographical note by Laurence J. Gomme. 8vo, Caslon. 300 H M, boards, $5.00. 1926
2. THE OAK BY THE WATERS OF ROWAN. A Meditative Essay by SPENCER KELLOGG, JR. Foreword by Evelyn M. Watson; decorations by Wanda Gag. 8vo. 295 Kelmscott, signed, boards. 1927
3. †VERSES. BY MRS. G. K. CLARK. 8⅜ x 5⅛, pp viii + 38. 300 H M, boards, $3.00. 1927

ARTHUR'S PRESS (1912–)

ARTHUR GEORGE JONES, Woodchester, Gloucestershire. (T 183)

THE ASHENDENE PRESS (1894–)

C. H. St. John Hornby*

1894, Ashendene, Hertfordshire; September 1899, removed to the present address, Shelley House, Chelsea, London

—: R 95, T I :—

The following list is taken from the Hand-list issued by the Press in 1925, supplemented by correspondence, and is complete to the end of 1928. Except for one or two of the early issues, all the books are on hand-made paper.

1. THE JOURNAL OF JOSEPH HORNBY, FEBRUARY-MARCH 1815. TOGETHER WITH A LETTER TO HIS SISTER MARGARET HORNBY. Fcap 8vo, pica Caslon. 34 copies on machine-made paper, boards, none for sale. 1895

2. LA VITA NUOVA DI DANTE. 8vo, 7½ x 5½, and 4to, 10 x 7⅜, long primer type from the Oxford University Press, black and red. 50 on Japanese paper; 5 large paper on Spalding H M; limp vellum, silk ties, none for sale. 1895

3. YE MINUTES OF YE CLXXVIITH MEETING OF YE SETTE OF ODD VOLUMES, TRANSCRIBED BY BROTHER JOHN TODHUNTER. 5¾ x 4½, pica Caslon. 154 Arnold, wrappers. *For private circulation amongst the members of the Sette and their friends.* 1896

The ten following books were printed in various founts of the Fell types, supplied by the courtesy of Mr. Horace Hart, Controller of the Oxford University Press.

4. THREE POEMS OF JOHN MILTON. L'ALLEGRO, IL PENSEROSO, HYMN ON THE MORNING OF CHRIST'S NATIVITY. 8⅝ x 6¼, black and red. 50 copies, mauve linen boards, none for sale. 1896

5. THE RUBAIYAT OF OMAR KHAYYAM. Fitzgerald translation. 8⅝ x 6¼. 50 copies, grey paper wrappers, none for sale. 1896

6. MARCUS AURELIUS: THE MEDITATIONS, BOOK I. 6½ x 4½. 30 copies, grey paper wrappers, none for sale. 1897

7. THE BOOK OF ECCLESIASTES. 5½ x 4¼, small capitals throughout. 27 copies, brown paper wrappers, none for sale. 1897

8. OF BUILDING AND GARDENS. TWO ESSAYS BY FRANCIS BACON. 8⅝ x 6¼. 16 copies, grey paper wrappers, none for sale. 1897

9. HYMNS AND PRAYERS TO BE SAID AND SUNG AT THE MARRIAGE OF ST. JOHN HORNBY AND CICELY BARCLAY. 8⅝ x 6¼. 154 copies, green paper wrappers, none for sale. January 19 1898

10. THE PROLOGUE TO THE TALES OF CANTERBURY. 8⅝ x 6¼. 50 copies, green paper wrappers, none for sale. 1898

11. THREE ELEGIES. LYCIDAS, BY JOHN MILTON; ADONAIS, BY PERCY B. SHELLEY; THYRSIS, BY MATTHEW ARNOLD. 8⅝ x 6¼. 50 copies, wrappers, some brown, some green; none for sale. *The last book printed at Ashendene.* 1899

12. THE SONG-STORY OF AUCASSIN AND NICOLETE. Done into English by Andrew Lang. 6⅜ x 4¼. 40 copies, grey boards, linen back, 2 guineas. 1900

13. THE BOKE OF THE REVELACION OFF SANCT JHON THE DIVINE. Done into English by William Tyndale. Initials and chapter headings in red. 8⅝ x 6¼, text letter, double column, black and red. 54 copies, limp vellum, 2 guineas. 1901

All the books which follow, to and including No. 38, were printed in the Subiaco type

14. LO INFERNO DI DANTE ALIGHIERI FIORENTINO. With woodcuts by C. Keates, after those of the edition of 1481. Initials by hand in gold and colours. 7¾ x 5⅝, black and red. 135 paper, 3 guineas; 14 vellum, 10 guineas; limp vellum. 1902

15. THE SONG OF SONGS WHICH IS SOLOMON'S. Illuminated by Miss Florence Kingsford (afterward Mrs. Sydney Cockerell). 6½ x 4⅝. 40 copies, all on vellum, full morocco, 10 guineas. 1902

16. QUINTI HORATI FLACCI CARMINA ALCAICA. Initials by hand in gold, red, and blue, 7¼ x 5. 150 Japanese paper, 2 guineas; 25 vellum, 5 guineas; limp vellum. 1903

17. TREATYSE OF FYSSHYNGE WYTH AN ANGLE. BY JULIANA BERNERS. Woodcuts after those in the Boke of St. Albans. 7⅛ x 5⅜. 150 paper, 31s 6d; 25 vellum, 5 guineas; limp vellum. 1903

18. QUINTI HORATI FLACCI CARMINA SAPPHICA. Initials by hand in gold, red, and blue. 7¼ x 5. 150 Japanese paper, 31s 6d; 25 vellum, 5 guineas; limp vellum. 1903

19. SONGS AND POEMS FROM THE OLD TESTAMENT AND THE APOCRYPHA. Initials by hand in blue. 7½ x 5⅛, black and red. 150 paper, 25s; 25 vellum, 4 guineas; limp vellum. *7 of the vellum copies were illumined by hand.* 1904

20. UN MAZZETTO SCELTO DEI FIORETTI DI SAN FRANCESCO DI ASSISI INSIEME COL CANTICO AL SOLE DEL MEDESIMO. Woodcuts by W. H. Hooper, from drawings by Charles M. Gere. 11⅝ x 8½, double column, black and red. 125 paper, boards, 52s 6d; 20 vellum, limp vellum, 6 guineas. 1904

21. LO PURGATORIO DI DANTE ALIGHIERI FIORENTINO. Woodcuts by C. Keates after those of the edition of 1481. Initials by hand in gold and

colours. 7¾ x 5⅝. 150 paper, white vellum, 3 guineas; 20 vellum, green vellum, 10 guineas. 1904

22. LO PARADISO DI DANTE ALIGHIERI. Woodcuts by C. Keates after those of the edition of 1481. Initials by hand in gold and colours. 7¾ x 5⅝. 150 paper, white vellum, 3 guineas; 20 vellum, green vellum, 10 guineas. 1905

23. SIR THOMAS MORE'S UTOPIA. Reprinted from the text of the second edition of Ralphe Robynson's translation of 1556. Initials designed by Eric Gill. 11¼ x 7¾, black and red. 100 paper, boards, 31s 6d; 20 vellum, green vellum, 10 guineas. 1906

24. TWO LETTERS OF PLUTARCH. Initials by hand in blue. 7 x 5, black and red. 30 Japanese paper, boards; 8 vellum, green vellum; none for sale. 1909

25. THE STORY WITHOUT AN END. Translated from the German by Sarah Austin. Initials by hand in red and blue. 7 x 5. 30 Japanese paper, boards; 6 vellum, green vellum; none for sale. *Printed for Diana Hornby on her ninth birthday.* 1909

26. TUTTE LE OPERE DI DANTE ALIGHIERI FIORENTINO. Woodcuts by W. H. Hooper, from drawings by Charles M. Gere. 16¼ x 11¼, double column, black and red. 105 paper, oak boards, 10 guineas; 6 vellum, special bindings, 50 guineas. 1909

27. PUBLII VERGILI MARONIS OPERA: BUCOLICA, GEORGICA, AENEIS. Initials by hand in gold, red, and blue. 10⅜ x 7. 40 Japanese paper, vellum, 3 guineas; 8 vellum, morocco, 15 guineas. 1910

28. LE MORTE DARTHUR. BY SIR THOMAS MALORY, KNYGHT. Woodcuts by W. H. Hooper and J. B. Swain, from drawings by Charles and Margaret Gere. Initials in red and blue. 15½ x 11¼. 147 paper (of which 3 were on Japanese paper), 12 guineas; 8 vellum, 50 guineas; all full brown cowhide. 1913

29. T. LUCRETI CARI DE RERUM NATURA LIBRI SEX. Initials by hand in gold, red, and blue. 11¼ x 7¾, black and red. 80 paper, boards, 2 guineas; 8 vellum, green vellum, 10 guineas. 1913

30. POEMS WRITTEN IN THE YEAR 1913. BY ROBERT BRIDGES, POET LAUREATE. Initials in red in some copies and in others in blue. 8⅝ x 6⅜. 85 paper, boards; 6 vellum, green vellum; none for sale. 1914

31. REFUGEES IN CHELSEA. BY HENRY JAMES. 11¼ x 8⅛. 50 paper, 6 vellum, boards; none for sale. 1920

32. IL DECAMERON DI GIOVANNI BOCCACCIO. Initials in red and blue. 16¼ x 11¼, double column, black and red. 105 paper, 12 guineas; 6 vellum, 75 guineas; boards. 1920

33. VITA DI SANTA CHIARA VERGINE DA UGOLINO VERINO FLORENTINO. From a manuscript of 1496, with a facsimile of 4 pages of the original manuscript. Initials in red and blue. 8⅛ x 5¾, black and red. 236 paper, 52s 6d; 10 vellum, 10 guineas; limp vellum. 1921

34. I FIORETTI DI S. FRANCESCO DI ASSISI. Woodcuts by J. B. Swain, from drawings by Charles M. Gere. Initials in red and blue. 8¾ x 6, black and red. 240 paper, 4 guineas; 12 vellum, 16 guineas; limp vellum. 1922

35. THE FAERIE QUEENE. BY EDMUND SPENSER. Initials in red and blue. 17 x 12, black, red, and blue. 180 paper, 16 guineas; 12 vellum, 105 guineas; vellum boards, leather back. T *gives 10 vellum copies, and the date as 1923.* 1924

36. THE GOLDEN ASSE OF LUCIUS APULEIUS. Translated by W. Adlington. Initials in red and blue. 12 x 8½, black and red. 165 paper (of which 2 were on Japanese paper), boards, 5 guineas; 16 vellum, morocco, 30 guineas. T *gives 13 vellum.* 1924

37. FOUR TALES BY OSCAR WILDE. Initials in red and blue. 8½ x 5⅝. 65 paper, 7 vellum, boards; none for sale. *Printed for Rosamund M. Hornby on her tenth birthday.* 1924

38. THE MINOR POEMS OF EDMUND SPENSER. Initials in red and blue. 17 x 12, double column, black, red, and blue. 198 paper, 12 guineas; 15 vellum, 60 guineas; vellum boards, leather back. 1925

The following book is the first use of the Ptolemy type

39. THE HISTORIE OF DON-QUIXOTE OF THE MANCHA. Translated into English by Thomas Shelton, 1612, 1620. Woodcut initials designed by Louise Powell. Two volumes, 17 x 12, uniform with Spenser's Faerie Queene, double column, black and red. 225 paper, boards, linen back, 10 guineas a volume; or in full morocco or pigskin, 14 guineas; 20 vellum, full morocco, 75 guineas a volume. *The first volume was finished in 1927.*

A number of minor pieces, lists, and prospectuses have also been issued, for a complete list of which see T 1, which also gives full bibliographical descriptions.

THE ASPHODEL PRESS (1922–)

MISS PHYLLIS GARDNER, 18 Well Walk, Hampstead, London

—: R 110, T 12:—

THE ASTOLAT PRESS (1903–)

A. C. Curtis, Guildford, Surrey

This Press is sometimes listed among private presses, but the few items seen by the compiler do not warrant such classification.

THE AUCHINLECK PRESS (1815–1818)

Sir Alexander Boswell

Auchinleck House, near Cumnock, Dumfriesshire, Scotland

—: R 30, JM 347, L 197 :—

1. THE TYRANT'S FALL. BY SIR ALEXANDER BOSWELL. 8vo, pp 5. 1815
2. FRONDES CADUCAE: DIALOGI DUO RERUM VERBORUMQUE LEPORE . . . inter Deum et Euam . . . et inter Salomonis et Marcolphi. 4to. 1816
3. POEMS. BY RICHARD BARNFIELD. 4to. 34 copies printed for the Roxburghe Club. *See Beldornie No. 1.* 1816
4. FRONDES CADUCAE: FOUR REMEMBRAUNCES BY GEORGE WHETSTONES. (Sir Nicholas Bacon, Sir James Dier, Thomas Earle of Sussex, and Sir Philip Sidney.) 4to. 1816
5. THE WOO-CREEL; or, The Bill o' Bashan: a Tale. 4to, pp 11. 1816
6. SKELDON HAUGHS; or, The Sow is Flitted. 4to, pp 9. 1816
7. SONGS IN THE JUSTICIARY OPERA, composed fifty years ago. By C— M— and B— I. C. C. 4to, pp 12. 1816
8. SUPPLICATIO AD PAPAM. Folio, pp 14. 1816
9. FRONDES CADUCAE: A FIG FOR MOMUS: containing Pleasant Varietie, included in Satyres, Eclogues, and Epistles. By T. L. of Lincolnes Inne, Gent., 1595. 4to. 1817
10. FRONDES CADUCAE: POEMS BY THOMAS CHURCHYARD. (1) The Mirror of Man, and Manners of Men, 1594; (2) A Musical Consort of Heauenly Harmonie (compounded out of manie parts of Musike) called Churchyard's Charitie, 1595; (3) A Praise of Poetrie, 1595; (4) A sad and solemne Funerall of the Right Honourable Sir Francis Knowles, Knight, 1596; (5) A Pleasant Discourse of Court and Wars, 1596. 4to. 1817
11. SONG FOR THE HARVEIAN ANNIVERSARY at Edinburgh, April 12, 1816. To the Tune of "The Vicar and Moses." Some crude woodcuts. 12mo. 1817
12. FRONDES CADUCAE: THE SCOTTISH SOULDIER. BY LAVVDER, Edinburgh, 1629. Includes also: A Monument to the Memorie of Sir W.

Cunninghame; The Wight, a Poem; Verses to the Memorie of Sir Jhon Bvrrowes; and a Memoir of Lauder by George Chalmers. 4to. 1818

13. FRONDES CADUCAE: ANE TRACTAT OF A PART OF YE YNGLISS CRONIKLE, etc. 4to, 11 leaves, black letter. 1818

14. FRONDES CADUCAE: THE BUKE OF YE CHESS. 4to, pp 84, numbered 42. 1818

15. AT QUARTER-SESSION OF HIS HIGHNESSE, THE LORD PROTECTOR, before the Justices of the Peace for the Shire of Ayr, August 6, 1656. 4to, 4 leaves. N D

16. ANE ADDICIOUN OF SCOTTIS CORNIKLIS AND DEIDIS. A short chronicle of the reign of James the Second King of Scots. With a facsimile of a page of the original MS. 4to, pp 60. N D

Lowndes states that the editions were limited to 40 copies, with the exception of 3, 8, and 15. Some copies of the *Frondes Caducae* volumes lack that general title. Martin and Lowndes both list 9 single leaf items, with the statement that there were some others.

THE AUCHWEDDEN PRESS (1819)

P. Buchan, Peterhead, Scotland

ANNALS OF PETERHEAD, from its foundation to the present time. By P. Buchan. Five crudely engraved plates. 8vo. *The author states that, in addition to printing the book and engraving the plates, he made the press upon which the book was printed and 'even was lead to try the typefounding.'*

THE BANDAR-LOG PRESS (1901–1903/4)

Frank Holme. 1901, Asheville, North Carolina; 1903, Phoenix, Arizona

—: R 77 :—

All the following books were embellished with woodcuts by Frank Holme, cut with a jack-knife on side grain wood. Most of them were on ordinary book paper, in wrappers.

1. SWANSON, ABLE SEAMAN. BY CHARLES DRYDEN. 6½ x 5½, pp 32. 174 copies. December 1901

2. WHERE IS RAY BROWN? BY KIRKE LA SHELLE. 9⅞ x 5⅞, black and red. 174 copies. April 1902

3. POKER RUBAIYAT. BY KIRKE LA SHELLE. Twelve full-page designs in color. 9½ x 7½. 274 L. L. Brown; 104 for the stockholders and 150 for sale at $5.00. January 30 1903

4. HANDSOME CYRIL, OR THE MESSENGER BOY WITH THE WARM FEET. BY GEORGE ADE. *The Strenuous Lad's Library, Number 1.* 5½ x 4. 674 copies; 592 ordinary, 60 H M, 20 J V, 2 vellum. June 1903

5. CLARENCE ALLEN, THE HYPNOTIC BOY JOURNALIST, OR THE MYSTERIOUS DISAPPEARANCE OF THE UNITED STATES GOVERNMENT BONDS. BY GEORGE ADE. *The Strenuous Lad's Library, No. 2.* 5½ x 4. 374 copies. October 1903

6. ROLLO JOHNSON, THE BOY INVENTOR is announced in the colophon of No. 5 as "nearly ready," but a copy has not been found.

7. HER NAVAJO LOVER. BY W. H. ROBINSON. 9½ x 6¼. 474 copies. December 1903

In circulars and colophons there are references to George Ade as the author of *Eddie Parks, the Newsboy Detective*, but whether there was such a book or it was some of the delightful foolery that characterized the entire venture is not known.

THE BASIL PRESS (1894–1906)

F. W. SARJANT, London and Florence

See Sarjant-Morton Press and T 13

THE BAYNARD PRESS (1894–)

6 & 8 Upper Thames Street, London, E. C. 4. (T 184)

THE BEAUFOY PRESS (1834)

HENRY BEAUFOY, F. R. S., South Lambeth, Surrey

One volume from this press is known, the colophon of which states that it was done "under the superintendence of James Sparrow, printer."

1. NAUTICAL AND HYDRAULIC EXPERIMENTS. BY MARK BEAUFOY. 1834

THE BEAUMONT PRESS (1917–)

CYRIL W. BEAUMONT, 75 Charing Cross Road, London, W. C. 2

—: R 103, T 14 :—

All the Beaumont books are set in Caslon, and hand-made paper is used regularly. Binding, except for full vellum occasionally, is in specially designed boards with buckram backs, the best edition usually having vellum backs. No. 22, below, contains an interesting account of the Press and details of the first twenty books.

1. TIDES : A BOOK OF POEMS BY JOHN DRINKWATER. 9 x 5½, pp 36 + colophon, black and red. 250, 10s 6d; 20 J V, signed, vellum, 42s. September 1 1917

2. THE SUNKEN GARDEN AND OTHER POEMS. BY WALTER DE LA MARE. Cover design by A. J. Vaughan. 9 x 5½, pp 39 + colophon, black and red. 250, 10s 6d; 20 J V, signed, vellum, 42s. December 1 1917

3. RAPTURES : A BOOK OF POEMS BY W. H. DAVIES. Cover design by Pickford Waller. 9 x 5½, pp. 38 + colophon, black and red. 250, 12s; 22 J V, signed, vellum, 42s. May 1 1918

4. THE BUDDED BRANCH : POEMS AND A PLAY BY ROBERT NICHOLS. Cover and decorations by Anne Estelle Rice. 7½ x 5, pp iv + 40 + colophon. 120, 10s 6d; 50 cartridge paper, hand-colored, 21s; 30 J V, hand-colored, signed by author and artist, 30s. *The first book printed by hand.* July 10 1918

5. LOYALTIES : A BOOK OF POEMS BY JOHN DRINKWATER. Cover and decorations by Paul Nash. 7½ x 5, pp 42 + colophon. 120, 12s; 50 cartridge paper, hand-colored, 21s; 30 J V, hand-colored, signed by author and artist, 30s. December 24 1918

6. ONE DAY MORE : A PLAY IN ONE ACT BY JOSEPH CONRAD. Cover design by Michael Sevier. 9 x 5½, pp 48 + colophon, black and red. 250, 12s; 24 J V, signed, 42s. January 31 1919

7. IMAGES OF WAR : A BOOK OF POEMS BY RICHARD ALDINGTON. Cover and decorations by Paul Nash. 7½ x 5, pp 46 + colophon. 120, 12s; 50 cartridge paper, 21s; 30 J V, signed by author and artist, 30s. April 23 1919

8. BAY : A BOOK OF POEMS BY D. H. LAWRENCE. Cover by C. W. Beaumont; decorations by Anne Estelle Rice. 7½ x 5, pp 43 + colophon. 120, 12s 6d; 50 cartridge paper, 21s; 30 J V, signed by author and artist, 30s. November 20 1919

9. ECLOGUES : A BOOK OF POEMS BY HERBERT READ. Cover and decorations by Ethelbert White. 7½ x 5, pp ii + 36 + colophon. 120, 12s 6d; 50 cartridge paper, 21s; 30 J V, signed by author and artist, 30s. December 20 1919

10. HOME : A BOOK OF POEMS BY W. W. GIBSON. Cover and decorations by Ethelbert White. 8½ x 5½, pp iv + 41 + colophon. 260, 15s; 35 J V, signed by author and artist, 42s. March 20, 1920

11. THE SMILE OF THE SPHINX. BY ROBERT NICHOLS. Cover and decorations by Ethelbert White. 8½ x 6, pp 58 + colophon. 260, 21s; 35 J V, signed by author and artist, 42s. November 15 1920

12. AFTER READING: LETTERS TO ROBERT ROSS. BY OSCAR WILDE. Cover and decorations by Ethelbert White. 8½ x 6, pp 59 + colophon. 400, 21s; 75 J V, signed by artist and publisher, 3 extra proofs, 45s; 3 on azure H M, for presentation. March 12 1921

13. CROSSINGS: A FAIRY PLAY BY WALTER DE LA MARE. With Music by C. Armstrong Gibbs. Cover and decorations by Randolph Schwabe. 8½ x 6, pp 134 + colophon. 264, 45s; 56 J V, signed by author, artist, and composer, 4 guineas; 10 vellum, three signatures, vellum, £15. October 29 1921

14. AFTER BERNEVAL: LETTERS TO ROBERT ROSS. BY OSCAR WILDE. Cover and decorations by Randolph Schwabe. 8½ x 6, pp 66 + colophon. 400, 21s; 75 J V, signed by artist and publisher, 3 extra proofs, 50s; 3 on azure H M, for presentation. February 20 1922

15. THE GOOD HUMOURED LADIES: A COMEDY BY CARLO GOLDONI. Translated from the Italian by Richard Aldington. With an Essay by Arthur Symons. Cover and decorations by Ethelbert White. 8¾ x 6, pp xxvi + 76 + colophon, black and grey. 400, 25s; 75 J V, signed by translator, essayist, and artist, 50s. November 20 1922

16. TO NATURE: NEW POEMS BY EDMUND BLUNDEN. Cover and decorations by Randolph Schwabe. 9 x 5½, pp xii + 50 + colophon. 310, 25s; 80 J V, signed by author, artist, and publisher, 50s. June 30 1923

17. THE CAFE ROYAL AND OTHER ESSAYS. BY ARTHUR SYMONS. Cover and decorations by Randolph Schwabe. 9 x 5½, pp xii + 63 + colophon. 310, 25s; 80 J V, signed by author, artist, and publisher, 50s. December 20 1923

18. MADRIGALS AND CHRONICLES. Being Newly Found Poems written by JOHN CLARE, Edited with a Preface and Commentary by Edmund Blunden. 3 photogravure portraits. Cover and decorations by Randolph Schwabe. 9 x 5¾, pp xxx + 102 + colophon. 310, 25s; 80 J V, signed by editor, artist, and publisher, 50s; 8 vellum, three signatures, full vellum, £15. February 20 1924

19. MASKS OF TIME. A New Collection of Poems Principally Meditative by EDMUND BLUNDEN. Cover and decorations by Randolph Schwabe. 9 x 5¾, pp xvi + 58 + colophon. 310, 25s; 80 J V, signed by author, artist, and publisher, 50s. January 10 1925

20. PARISIAN NIGHTS. BY ARTHUR SYMONS. Cover and title-page by Wyndham Payne. 9 x 5¾, pp viii + 49 + colophon. 310, 21s; 80 J V, signed by author, artist, and publisher, 42s. February 8 1926

21. LETTERS OF J. E. FLECKER TO FRANK SAVERY. Cover by Claudio Guercio; title-page by Randolph Schwabe. 8¾ x 5¾. 310, 42s; 80 on "parchment vellum" (paper), signed by editor, artist, and publisher, 63s. October 10 1926

22. THE FIRST SCORE. BY CYRIL W. BEAUMONT. An Account of the Foundation and Development of the Beaumont Press and its First Twenty Publications. Cover by Eileen Mayo; frontispiece by Randolph Schwabe. 8¾ x 5¾, pp 97 + colophon, black and blue. 310, 25s; 80 on "hand-made parchment vellum" (paper). September 19 1927

23. JAPANESE GARLAND: A NEW BOOK OF POEMS BY EDMUND BLUNDEN. Cover and decorations by Eileen Mayo. 8¾ x 5¾, pp 48. 310 Japanese paper, 21s; 80 same, signed by author, artist, and publisher, 42s. July 1928

THE BEAVER PRESS (1903–1914)

NOEL H. RAWNSLEY, Laleham, Staines, and (1907) Sevenoaks, Kent. (T 185)

THE BELDORNIE PRESS (1840–1843)

EDWARD VERNON UTTERSON

Beldornie Tower, Pelham Field, Ryde, Isle of Wight

—: R 32, L 199 :—

The following list is taken from a manuscript *Catalogue of Books Printed at the Beldornie Press*, which contains careful copies of title-pages and notes in each item.

1. CYNTHIA: AND THE LEGEND OF CASSANDRA. BY RICHARD BARNEFIELD, 1595. 6⅜ x 4⅞. 16 copies. *These two poems were taken from the same Malone copy in the Bodleian Library from which the Auchinleck Press No. 3 was derived and in which they do not appear.* 1841

2. DIELLA: CERTAINE SONNETS. BY R. L., GENTLEMAN, 1596. 16 copies. 1841

3. GOOD NEWES AND BAD NEWES. BY S[AMUEL] R[OWLANDS], 1622. 16 copies. 1841

4. KNAVE OF HARTS. [BY SAMUEL ROWLANDS], 1613, 16mo. 15 copies. 1841

5. LOOKE TO IT: FOR ILE STABBE YE. [BY SAMUEL ROWLANDS], 1604. 15 copies. 1841

6. MORE KNAVES YET? THE KNAVES OF SPADES AND DIAMONDS. [BY SAMUEL ROWLANDS], no date. 16 copies. 1841

7. SONGS AND SONNETS. BY PATRICK HANNAY, GENT., 1622. 15 copies. 1841

8. THE KNAVE OF CLUBBS. [BY SAMUEL ROWLANDS], 1611. 16 copies. 1841

9. THE NIGHT-RAVEN. BY S[AMUEL] R[OWLANDS], 1620. 16 copies. 1841

10. THE MELANCHOLIE KNIGHT. BY S[AMUEL] R[OWLANDS], 1615. 16 copies. 1841

11. CHRESTOLEROS: SEVEN BOOKES OF EPIGRAMES WRITTEN BY T[HOMAS] B[ASTARD], 1598. 16 copies. 1842

12. MICRO-CYNICON: SIX SNARLING SATYRES, 1599. 12 copies. 1842

13. THE XII WONDERS OF THE WORLD. Songs for the Violl de Gambo, the Lute and the Voyce. By JOHN MAYNARD. Reprinted, without music, from the edition of 1611. 16 copies. 1842

14. ZEPHERIA, 1594. 12 copies. 1842

15. CERTAINE ELEGIES DONE BY SUNDRY EXCELLENT WITS, WITH SATYRS AND EPIGRAMS. [BY F. BEAUMONT, M. DRAYTON, NATHANIEL HOOKES, AND HENRY FITZGEFFREY] From the edition of 1620. 12 copies. 1843

16. SKIALETHIA: OR A SHADOWE OF TRUTH IN CERTAINE EPIGRAMS AND SATYRES. [BY EDWARD GUILPIN], 1598. Number not recorded. 1843

There were also a number of pamphlets and other minor pieces.

Four printers worked in succession: J. N. Lydall, George Butler, G. E. Palmer, and James Jolliffe.

THE BERRYHILL PRESS (1929–)

HENRY E. COE, JR.,* Syosset, New York

With an Albion press and a font of Janson type, installed in the sun-porch of his country home, Mr. Coe is devoting his limited leisure time to experiments and trials before launching into a full book. While the press will be a strictly private affair, with no stated purpose beyond entertainment, he has definite standards of honest craftsmanship, not to mention a broader vision of unity and fitness. At least that is a fair interpretation of his statement: "I am starting with but one face of type and practically no ornaments. . . . If I cannot produce something of worth with what I have, no amount of type-faces and ornaments will help me." That is a good viewpoint for any printer, private or public.

BIBLIOTHECA CURIOSA (1883–1888)

EDMUND GOLDSMID, Edinburgh

—: R 163 :—

A privately printed series, 65 volumes in all, of reprints of rare tracts, etc., edited by E. Goldsmid. The editions consisted of 275 copies in Fcap 8vo and 75 in Demy 8vo, all on hand-made paper and bound in imitation parchment wrappers. The list includes:

The Aldine Press, 3 vols; A New Book of Old Ballads, Maidment; Other Collections of Ballads; Christopher Columbus, Lamartine; A Common-Wealth of Women, D'Urfey; Crito, or a Dialogue on Beauty, Sir H. Beaumont; The Elzevier Presses, 3 vols in 4; The Hearse of the Rt. Hon. Robert Earl of Essex, Richard Vines; Love's Mistress, or The Queen's Masque, Thomas Heywood; Magic Incantations, Pazig; Magic Plants, Heucher; Chronological History of New England, T. Prince, 5 vols; Two rare tracts relating to New York; A Nocturnal Expedition Round My Room, Xavier de Maistre; Collections of Political Satires and Political Songs; Pretty Gentleman, Fribble; Secrets of Angling, J. D.; Thespis on Tryal, Geier; Un-natural History, or Myths of Ancient Science, from old tracts; Voyage to Muscovy, Chancellor.

BIBLIOTHECA TYPOGRAPHICA (c. 1926–)

HERBERT REICHNER,* 19 Tiefer Graben, Vienna I, Austria

—: R 178 :—

"The privately printed books of the Bibliotheca Typographica are monographs on the history of typography, typefounding and the fine books of all periods and in all countries. Each volume is complete in itself, published in a limited edition of 200 copies." There is also a de luxe edition of each title.

1. MODERN FINE PRINTING IN THE UNITED STATES OF AMERICA. BY HERBERT REICHNER. 200, $6.00; 30 Vidalon, extra illustrations, signed, $13.00. *First edition out of print; revised and amplified edition in preparation.* c. 1926

2. FLOWERS AND ORNAMENTS. PRINTED BY TRATTNER, VIENNA, 1760. Facsimile. 10¼ x 7¼, 30 leaves. 200, $3.00; 20 Van Gelder, $8.00. 1927

The following volumes are announced in preparation:

3. THE CIVILITÉ TYPES USED BY GRANJON AT LYONS AND THE FLEMISH PRINTERS OF THE XVITH CENTURY. BY DR. MAURITS SABBE, Director of the Plantin Museum at Antwerp. 200, $4.00; 20, $8.00. *Printed by Enschedé & Sons, Haarlem.*

4. THE GERMAN TYPOGRAPHY IN GOETHE'S PERIOD. BY FLODOARD BARON. With original leaves from old books. 200, $5.00; 20, $10.00.

5. UPDIKE AND THE MERRYMOUNT PRESS AT BOSTON. Introduction by George Parker Winship, and a Bibliography. 200, $7.00; 30, $15.00.

6. THE CONSTRUCTION OF THE ALPHABET. BY ALBRECHT DÜRER. Facsimile of the first edition, 1525. Edited with an Introduction by Dr. Ernest Crous, Librarian of the Prussian State Library in Berlin. 200, $5.00; 30, $10.00.

7. THE GERMAN TYPE SPECIMEN BOOKS OF THE XVIIITH CENTURY. BY GUSTAV MORI. $3.00 and $6.00.

8. FIVE CENTURIES OF FINE PRINTERS' MARKS. From Fust and Schoeffer to Bruce Rogers and E. R. Weiss. Selected by Herbert Reichner. $6.00 and $12.00.

9. MODERN FINE PRINTING IN CZECHOSLOVAKIA. BY ARTHUR NOVÁK. $4.00 and $8.00.

Mr. Reichner has also been closely associated with the following volumes:

THE BOOK IN HONOUR OF E. R. WEISS. Edited by Herbert Reichner. Studies and Tributes by Stanley Morison, Meier-Graefe, Rodenberg, and others. With many reproductions. Folio, pp 108 text + 184 colored plates. 450, $17.00. *Printed by the Bauer Type Foundry.*

THE BOOK OF THE PASSIONATE HEART. BY DUKE RENÉ OF ANJOU. A reproduction of the original manuscript, with Introduction and Description by Smital & Winkler, 3 volumes. $185.00. 1927

THE BIRMINGHAM GUILD OF HANDICRAFT PRESS
(1894–1902)
Birmingham, England

A combination of craft classes and commercial printing, with high standards maintained throughout its existence. (T 186)

THE BLACK MANIKIN (1928–)

A publishing title used by Edward Titus, whose bookshop, "At the Sign of the Black Manikin," is a landmark in the Paris Latin Quarter. His first essay is an interesting example of modern French typography. *Distributed in America by Random House.*

1. LITTLE POEMS IN PROSE. BY CHARLES BEAUDELAIRE. Translated from the French by Aleister Crowley, with 12 copperplate engravings from original drawings by Jean de Bosschère. 1928

THE BLACK SUN PRESS, Editions Narcisse (1927–)

HARRY* AND CARESSE CROSBY, AND ROGER LESCARET,
Maitre Imprimeur, 2 Rue Cardinale, Paris

Distributed in America by Harry F. Marks, 31 West 47th Street, New York City

—: R 178 :—

1. PAINTED SHORES. BY CARESSE CROSBY. Illustrated by Francois Quelvée. 11½ x 9, pp 24, Astrée, black and red. 22 (1-22) J v, half morocco, 500 francs; 222 (23–244) Arches, wrappers, 125 francs. April 1927

2. RED SKELETONS. BY HARRY CROSBY. Illustrated by Alastair. 11½ x 9, pp 70, Astrée, black and red. 33 (1–33) J v, morocco, 500 francs; 333 (34–366) Van Gelder, wrappers, 125 francs. June 2 1927

3. GIT LE COEUR. POEMS BY LORD LYMINGTON. 9½ x 6¼, pp 50, Astrée, black and red. 200 Van Gelder. January 9 1928

4. THE FALL OF THE HOUSE OF USHER. BY EDGAR POE. Illustrated by Alastair; Preface by Arthur Symons. 10¼ x 7, pp 52, Astrée. One copy, with suite of original drawings, 7500 francs; 300 Van Gelder, 200 francs; 7 not for sale. January 1928

5. SHADOWS OF THE SUN. BY HARRY CROSBY. With a drawing of the sun by the author. Pp 141, small script. 44 copies, $10.00 June 4 1928

6. THE NEWS LETTER OF THE LXIVMOS: NO. 9. 9½ x 6½, pp 12, pamphlet, Caslon Old Roman, black and red. 450 Arches; 4 Chinese paper. July 15 1928

7. THE BIRTHDAY OF THE INFANTA. BY OSCAR WILDE. Illustrated by Alastair. 11½ x 9, pp 42, Astrée, rouge et bistre. 10 J v, with an original drawing, $100.00; 100 Van Gelder, wrappers, silver boxes, $10.00 September 1928

8. SUN. BY D. H. LAWRENCE. Illustrated with a water-color drawing by the author. 9½ x 6¼, pp 44, Caslon Old Roman. 10 J v, signed; 100 Van Gelder, wrappers, silver boxes. October 15 1928

9. LETTERS OF HENRY JAMES TO WALTER BERRY. With a facsimile reproduction of one of the letters. 11 x 8⅝, pp 16, Astrée, black and red. 15 J v, with an original letter; 100 Van Gelder, wrappers, boxed. October 15 1928

10. HINDOU MANUSCRIPT with 28 miniatures in color reproduced from the originals by photogravure and hand-coloring. 4 x 2¾. 20 copies in Syrian leather binding copied from the original, 100 francs. October 25 1928

11. TRANSIT OF VENUS. POEMS BY HARRY CROSBY. Pp 52, Caslon. 44 copies, $3.00. 1928

In preparation:

A SENTIMENTAL JOURNEY. BY LAURENCE STERNE. Illustrated by Polia Chentofs. 7⅞ x 5½, pp 160, Naudin, bistre et vert.

THE BLAKENEY PRESS (1909–)

EDWARD HENRY BLAKENEY.* 1909, Ely, Cambridgeshire; discontinued 1918–1924; 1924, 17 Edgar Road, Winchester

—: R 110, T 19 :—

A true private press, where Mr. Blakeney prints occasional books and pamphlets for the pleasure of himself and his friends. The largest book, quite alone in its eminence, runs to 100 pages, and the greatest number of one item, also an exception, is 80 copies. The hand press is a Phoenix, of German make, and every detail of production is performed by Mr. Blakeney. In the first period, Georgian type was used, a face very similar to Caslon; the later work is largely in Garamond, with the recent addition of Baskerville. Most of the issues have been for private distribution but in a few later instances purchases have been permitted.

The first fourteen numbers in the following list parallel Mr. Tomkinson's record; the remainder are later additions. Mr. Blakeney says that a few small items have been mislaid or forgotten.

1. A DEATH ON THE PRAIRIE: A POEM BY EDWARD HENRY BLAKENEY. 6½ x 4¼, pp iii + 11. A few copies. 1909

2. A NOTE ON FITZGERALD. BY COLONEL PRIDEAUX. 8½ x 5½, pp ii + 6. 25 copies. 1909

3. A CAMEO OF PROVENCE. BY COLONEL PRIDEAUX, C.I.E. 8½ x 5½, pp ii + 8. A few copies. 1912

4. FOOTSTEPS OF AUTUMN: POEMS BY EDWARD HENRY BLAKENEY. 8½ x 5½, pp vii + 56. 65 copies. 1912

5. ULSTER: A POEM BY RUDYARD KIPLING. 6½ x 4¼, pp 7. 25 copies. 1914

6. ROMANCE: AN ADDRESS TO GIRLS BY EDWARD HENRY BLAKENEY. 8½ x 5½, pp 8. 1914

7. WAR POEMS. BY EDWARD HENRY BLAKENEY. 8½ x 5½, pp ii + 13. 80 copies. 1915

8. TWO WAR POEMS. BY EDWARD HENRY BLAKENEY. 6½ x 4¼, pp 3. A few copies. 1915

9. NO PATCHED UP PEACE. BY H. H. ASQUITH. 6½ x 4¼, pp 4. 25 copies. 1916

10. POEMS IN PEACE AND WAR (1912–1918). BY EDWARD HENRY BLAKENEY. 6½ x 4¼, pp v + 30. 65 copies. 1918

11. TWO SONNETS. BY MORTON LUCE. 7 x 4⅝, pp 3. 25 copies. 1925

12. FRAGMENTS. BY AMY E. S. BLAKENEY. 7½ x 5, pp iii + 25. 50 copies, 10s. 1925

13. FOUR GNOSTIC PSALMS. Translated from the Greek by E. H. Blakeney. 7½ x 5, pp 9. 25 copies, 10s. 1925

14. IN THE VALE OF YEARS: VERSES ON VARIOUS OCCASIONS BY EDWARD HENRY BLAKENEY. 7½ x 5, pp 100. 60 copies, 20s. 1926

15. SONG OF DEBORAH AND BARAK. 7½ x 5, pp xi. 30 copies, 10s. 1927

16. THE CELANDINE: A NEWLY DISCOVERED POEM BY PERCY BYSSHE SHELLEY. 6 x 4½, pp 5. 30 copies, £5. *A paper of corrigenda was sent out subsequently.* 1927

17. THE LIGHT OF THE DEAD: A NEWLY DISCOVERED POEM BY PERCY BYSSHE SHELLEY. 6 x 4½, pp 4. 30 copies, £2. 1927

18. MOUNTAIN MEMORIES: 1927. BY EDWARD HENRY BLAKENEY. 7½ x 5, pp 5. 30 copies. 1927

19. THE CHANT OF THE CELESTIAL SAILORS: AN UNPUBLISHED POEM BY WALTER PATER. 7½ x 5, pp 6. 30 copies, 10s. 1928

20. INSCRIPTION FOR THE LIFE OF WALTER PATER, TO THE READER. 6½ x 8, pp 4. 15 copies, 5s. 1928

THE BLOMEFIELD PRESS (1736–1739)

THE REV. FRANCIS BLOMEFIELD. Fersfield, Norfolk

Two books are known, but the printing was so unsatisfactory, the type being bad and the presswork worse, that the second volume of the *History of Norfolk* was done by a Norwich printer in 1745.

1. HISTORY OF NORFOLK. Vol. I. 1736

2. HISTORY OF THETFORD. 4to. 1739

THE BLOOMSBURY PRESS (1921–)

HERMAN OULD AND HORACE SHIPP. 4 Bloomsbury Place, London

A publishing title. (T 188)

THE BLUE SKY PRESS (1899–1906)

ALFRED G. LANGWORTHY AND THOMAS WOOD STEVENS;

5430 Lexington Avenue and 4732 Kenwood Avenue, Chicago
taken over entirely by the former, January 1903.

—: R 75 :—

Except for the first two books, which were printed in Jenson, and two hand-lettered, Caslon was used throughout. This list is probably, but not quite certainly, complete.

1. TECHNOLOGIE BALLADS. BY THOMAS WOOD STEVENS AND ALDEN CHARLES NOBLE. 6¾ x 4¾, pp 24. 99 copies; 1–9 Whatman, $1.00; 10–99, 25c. August 14 1899

2. AND THE STARS SAW. STEVENS AND NOBLE. Picturings by Ivan Swift. 7½ x 3½, pp 32, olive green. 333 copies, wrappers, 50c. February 13 1900

3. IN THE SACK OF THE CASTLE. STEVENS. 7 x 5, pp 12. 93 copies. *Booklet Series I-1.* March 1900

4. THE END OF MALCOLM BREWSTER, GENTLEMAN: A COLONIAL STORY BY MICHAEL KINMARCK. Illustration by Walter J. Enright. 7 x 5, pp 14. 97 copies. *Booklet Series I-2.* March 1900

5. CHANGING SKIES: VERSES, NEW AND REPRINTED, BY MABEL MC ILVAINE. 7 x 5, pp 14. 95 copies. *Booklet Series I-3.* April 1900

6. IN OLD MADRAS: A TRAVEL SKETCH BY MARION THORNTON EGBERT. 7 x 5, pp 14. 145 copies. *Booklet Series I-4.* June 1900

7. THE UNSOUGHT SHRINE. STEVENS. 7 x 5, pp 8. 50 copies, wrappers. June 1900

8. THE STORM: A PRAIRIE SONG BY EGBERT WILLARD FOWLER. 7 x 5, pp 14. 123 copies. *Booklet Series I-5.* July 1900

9. MY SHIPS AGROUND: A TALE BY FRANK WALLER ALLEN. Illustrations by Frank B. Rae, Jr. 7 x 5, pp 12. 125 copies. *Booklet Series I-6.* August 1900

10. THE FROWN OF VICTORY: A SONG STORY BY STEVENS. Pp 24. 195 copies, boards, 50c. *Booklet Series II-1.* 1900

11. MUCRONIS PUERIQUE: THE DAGGER IN THE BOOK, BY STEVENS; THE BOY IN THE BOOK, BY NOBLE. 4¾ x 3½. 98 copies. *Christmas Greeting.* December 1900

12. SPOIL OF THE NORTH WIND: VERSE ANENT OMAR KHAYYAM, COLLECTED BY EDWARD MARTIN MOORE. Designs by Rae. 7 x 5, pp 108. 500 copies, $1.00; 100 hand-illumined, $3.00; 17 J V, $5.00; 8 the same, illumined, $10.00; all boards. January 1901

13. SCOTT, WHO WAS NINE : A TALE OF THE JOYOUS UNIVERSE, BY NOBLE. Foreword in rhyme by Stevens. Designs by Harry Everett Townsend. 6¼ x 4½, pp 44. 200 Ruisdael, 75c; 15 J v, illumined, $2.00. *Booklet Series II-2.* February 1901

14. THE GLASS OF TIME. BY CHARLOTTE BECKER. Designs by Townsend. 6¼ x 4½, pp 52, black and red. 250 Ruisdael, $1.00; 15 J v, $3.00. February 1901

15. HOW JAQUES CAME INTO THE FOREST OF ARDEN : AN IMPERTINENCE. BY ELIA W. PEATTIE. Illustrations and designs by Enright and Townsend. 6¼ x 4½, pp 62, black and red. 700 Van Gelder, $1.50; 25 J v, $3.00; 3 parchment, $50.00. August 1901

16. IN THOMPSON'S WOODS : POEMS BY FOREST CRISSEY. Designs by Townsend and Rae. 7½ x 4¾, pp 41. 275 L. L. Brown, $1.00; 20 J v, boards, $3.00, and 5 in full levant, $25.00. November 1901

17. OUR LADY OF RHYME. STEVENS AND NOBLE. Illustration by Townsend. 6 x 4½, pp 37, black and brown. 200 copies. *For Christmas greetings.* December 1901

18. LYRICS TO THE QUEEN. BY NOBLE. 6¼ x 4¾, pp 8. On Ruisdael, wrappers. May 1902

19. IN A BALCONY. BY ROBERT BROWNING. Introduction by Laura McAdoo Triggs. Designs by F. W. Goudy and W. A. Dwiggins. 9¼ x 6, pp 65, black and red. 400 Van Gelder, $3.00; 15 J v, $5.00. Jul 1902

20. OMAR RESUNG. BY CHARLES G. BLANDEN. Designs by Rae. 8 x 4½, pp 124. 200 Van Gelder, $2.00; 25 J v, full calf, $10.00. September 1902

21. L'ALLEGRO *and* IL PENSEROSO. BY JOHN MILTON. Note by Stevens; designs by Townsend. 100 J v, boards, $5.00. September 1902

22. A HARVEST OF REEDS. BY CHARLES G. BLANDEN. 6¼ x 4¾, pp 34, black and red. 150 Ingres, boards, $1.00. October 1902

23. THE BASHFUL MAN, AND OTHERS : ESSAYS BY CHARLES PIERCE BURTON. 8 x 5, pp 112. 500 Van Gelder, boards, $1.50. October 1902

24. THE MORNING ROAD : VERSES BY STEVENS AND NOBLE. 8¼ x 4¾, pp 76. 200 Ingres, $1.50; 15 J v, $5.00. November 1902

25. VERSES. BY BESSIE CHANDLER. Pp 120. 250 Ruisdael, boards, $1.25. 1902

26. THE FALL OF THE HOUSE OF USHER. BY EDGAR ALLAN POE. Illustrations by H. E. Gates and D. E. Randall. 8 x 5, pp 56, black and red. 100 Van Gelder, $3.00; 15 J v, $5.00. February 1903

27. MISTRESS ALICE JOCELYN : HER LETTERS. BY C. EMMA CHENEY. 6¼ x 4½, pp 88. 500 Van Gelder, boards, $1.00; 20 J v, $5.00. Mch 1903

28. THE UNREMEMBERED GOD AND OTHER POEMS. BY CHARLES G. BLANDEN. 8 x 4½, pp 72. 150 Ingres, boards, $1.50; 15 J V, $5.00. October 1903

29. CASTLE, KNIGHT AND TROUBADOUR. BY ELIA W. PEATTIE. Illustration by Townsend. 8 x 5, pp 65. 175 Van Gelder, boards, $2.00; 25 J V, $5.00. *An unlimited second edition was issued on ordinary paper at $1.00.* October 1903

30. THE CASK OF AMONTILLADO. BY EDGAR ALLAN POE. 5¼ x 4¼. 300 Van Gelder, boards, 50c; a few J V, $2.00. *Pageant Series I.* June 1904

31. THE BATTLE OF LOVE. BY CHARLES G. BLANDEN. 5¼ x 4¼, 300 Van Gelder, boards, 50c; a few J V, $2.00. *Pageant Series II.* Nov 1904

32. THE LIFE OF RICHARD NASH, ESQ. BY OLIVER GOLDSMITH. 9½ x 6½, pp 136. 100 H M, $5.00; 25 J V, $10.00. November 1904

33. THE BURIAL OF ROMEO AND JULIET: A PROSE FANCY BY RICHARD LE GALLIENNE. Hand-lettered by M. Elizabeth Colwell. 5¼ x 4¼, pp 40. 300 Van Gelder, boards, $1.50; 25 J V, $5.00. December 1904

34. THE PARCHMENT IN THE HOLLOW HILT. STEVENS AND NOBLE. 6½ x 4½, pp 40. 225 H M, $1.00; 25 J V, $3.00. December 1904

35. SIR GALAHAD: A CHRISTMAS MYSTERY. BY WILLIAM MORRIS. Frontispiece by Walter H. Hinton. 8 x 5, pp 26 French fold, lettered, black and red. 400 H M, boards, $2.50; 25 J V, $5.00. December 1904

36. GOBLIN MARKET. BY CHRISTINA ROSSETTI. 5 x 4, pp 43. 300 Van Gelder, boards, 50c; 15 J V, $2.00. *Pageant Series III.* October 1905

37. THE HARPER AND THE KING'S HORSE: A TALE IN VERSE BY PAYNE ERSKINE. Illustrations by Sarah K. Smith. 9 x 6, pp 48. 500 Van Gelder, boards, $1.50; 25 J V, $5.00. October 1905

38. THE BLUE SKY MAGAZINE. 22 numbers in all were issued, from August 1899 to April 1902. It was then absorbed in *The Rubric*, a similar periodical.

39. THE PAGEANT. A few numbers of what was announced as "A Monthly Magazine of Belles Lettres" were issued in the later period, probably 1904–1905.

PRINCE LUCIEN BONAPARTE (1856–1863)

Books with this imprint are frequently called private press items, but no authority has been found to indicate that he had a press. Lowndes (Appendix 246) lists them as a "Privately Printed Series" and states that B. Quaritch was agent for them (1864).

THE BOWLING GREEN PRESS (1927–)

A publishing organization of which James R. Wells* was president until the list was taken over by W. E. Rudge, May, 1, 1929.

—: R 173 :—

All the following books, with the exception of No. 7, are printed by William Edwin Rudge.

1. †THE WORLD'S LINCOLN. BY JOHN DRINKWATER. 9 x 6, set in Marlborough type by Bertha M. Goudy. 800 Arches, boards, parchment back, $10.00. *Typography by Frederic W. Goudy.* August 1927

2. THE MAKING OF AN IMMORTAL. BY GEORGE MOORE. Decorations by Claire Bruce. 1240 copies, signed, boards, $15.00. *Typography by James Hendrickson.* August 1927

3. THE SILVER CAT AND OTHER POEMS. BY HUMBERT WOLFE. 9⅛ x 6, black and silver. 780 grey Strathmore Artlaid, boards. $15.00. *Typography by Bruce Rogers.* January 1928

4. ABRAHAM LINCOLN AND THE HOOKER LETTER. Facsimile in Aquatone. 9¼ x 6. 750 B R Rag, boards, $12.00; 12 J V. March 1928

5. ON PROSE AND VERSE. BY JAMES STEPHENS. Two hitherto unpublished essays. 7¼ x 4½, pp 42, Caslon. 1000 (960 for sale), cloth, $10.00; 51 (1-51) signed, $35.00. *Typography by Frederic Warde.* 1928

6. THE CAPTIVE AND OTHER POEMS. BY WALTER DE LA MARE. 9 x 6, pp 22, Garamond. 600 copies, signed, boards, $15.00. 1928

7. OLIVER GOLDSMITH: Bibliographically and Biographically Considered by TEMPLE SCOTT. Introduction by A. Edward Newton. Nearly 100 illustrations in Aquatone. 10¼ x 7¼, pp 361 + illustrations, Garamond. 750 copies, cloth, $25.00. 1928

In preparation:

THE SPY. BY JAMES FENIMORE COOPER. 12 plates in color, printed by offset process in Germany, from pastels by William H. Cotton. 3 vols. 1000 sets, $22.50. *Designed by Frederic Warde.*

THE WORKERS IN THE DAWN. BY GEORGE GISSING. 3 vols. 1000 sets. *Designed by Frederic Warde; printed by R. & R. Clark, Edinburgh.*

WARREN J. BRODIE* (1877–)

480 The Arcade, Cleveland, Ohio

—: R 94 :—

1. THE TROGLODYTE. 1904–5

2. LONDON PROMOTION. BY RICHARD GERNER. From an unpublished manuscript. 7 x 5, pp 46, Caslon, wrappers. *A few hundred copies printed for distribution among the members of "The Fossils."* March 1927

3. THE BRODIE PLAID. An Anthology of Anecdotes concerning Scotch "Thrift." 7 x 5, pp 16, Caslon, wrappers. Christmas 1927

THE BROOKS PRESS (1899–)

F. W. BROOKS,* Wirksworth, Derbyshire

—: R 93 :—

In the intervals of commercial printing Mr. Brooks has printed and issued the following special editions.

1. WIRKSWORTH AND FIVE MILES ROUND. BY R. R. HACKETT. With Additions by the Publisher. 8vo. 161 copies, 12s 6d. December 1899

2. HOW TO RUN YOUR JOB OFFICE. BY F. W. BROOKS. Sq 16mo. 572 copies, 4s 6d. December 1902

3. WHY I BELIEVE IN HOME RULE. BY HENRY HOOD. 8vo pamphlet. 2000 copies. November 1912

4. CREDO: FIFTH ESSAY OF THE IMPOSSIBLE TRUE. BY CELIA HANSEN BAY. Fcap 8vo. 360 copies. November 1915

5. IDEAS AND IDEALS. Edited by F. W. Brooks. Sq 16mo, black and green. 1000 copies, 10s. December 1920

6. THE REALITY OF SELF. Edited by F. W. Brooks. 8vo. 600 copies, 10s. December 1920

7. ANTHOLOGY. Edited by F. W. Brooks. 8vo. 300 copies, 10s. December 1920

8. CHRISTABEL. BY SAMUEL TAYLOR COLERIDGE. Sq 16mo. 300 Arnold, 10s. December 1920

9. A LITTLE BOOK ABOUT WIRKSWORTH. BY CELIA HANSEN BAY. Sm 8vo. First edition 700 copies. *Reissue unlimited.* 1924

10. SONNETS AND OCCASIONAL VERSES. BY CELIA HANSEN BAY. First edition 260 copies. *Reissue unlimited.* December 1927

11. SELF RELIANCE AND COMPENSATION: TWO ESSAYS BY RALPH WALDO EMERSON. 300 copies, 20s. 1927

12. THE LIFE AND TIMES OF THE EVANS FAMILY. Being the Story of Seth Bede and Dinah Morris, True Literary Characters in George Eliot's Adam Bede. BY F. W. BROOKS. Sm 4to. 1000 (25 not for sale) Arnold, 3 guineas. 1927

THE BUTTERFLY PRESS (1907–1909)

MARGARET HUNTER SCOTT, AMY MARGARET SMITH, ALICE ROGERS SMITH, AND GEORGE WOLFE PLANK. Philadelphia, Pennsylvania

A semi-private enterprise by a group which set the type but had the printing done elsewhere. Besides the following items a number of small pieces, such as greeting cards and book plates, were done to order.

1. THE BUTTERFLY QUARTERLY. The first four numbers are 11 x 8, the next three 13 x 10. Whether there were any more is uncertain. 1907–1909

2. THE RESCUE OF DESDEMONA AND OTHER VERSE. BY WILLIAM HOOPER HOWELLS. Decorative drawings by George Wolfe Plank. 100 heavy paper, $2.50; 900 ordinary, $1.50. 1908

THE BYWAY STUDIO PRESS (1903—)

A. E. CURTIS,* Cincinnati, Ohio.

In 1903 two books were issued by A. E. Goetting, with the imprint of The Byway Press. During the twenty years before the next book appeared, he changed his name to A. E. Curtis and the imprint to The Byway Studio Press.

1. THE SAGA OF HEN THORIR. Done into English by William Morris and Eirikr Magnusson. Decorations by A. E. Goetting. Sq 12mo. 350 M. B. M., $2.50. September 1903

2. OLD ENGLISH DRINKING SONGS. Selected mainly from the Elizabethan Dramatists. Sq 12mo. 350 French Japan, $2.00. 1903

3. MASQUE OF THE RED DEATH. BY EDGAR ALLAN POE. Decorations by A. E. Curtis. Sm folio. 200 L. L. Brown, $5.00. 1923

CALAMUS HOUSE (—1899—)

ALEX E. WIGHT, Wellesley Hills, Massachusetts

One stray item has been found; but no other data.

1. SONGS OF THE UNBLIND CUPID. BY J. WM. LLOYD. 7 x 5, pp 12, Jenson, black and red. 650 ordinary, wrappers. 1899

THE CANDLE PRESS (1917–)

COLM O'LOCHLAIN, Dublin. (T 21)

CANFORD MANOR PRESS (1867)

THE HON. IVOR BERTIE GUEST, Canford Manor, Dorsetshire

While it seems reasonable to suppose that this press may have been used for other pieces of printing, only two are known at the moment, but they are exceptionally interesting. They were done by "amateur compositors: Lord Wimborne, Lady Layard, Lady C. Schreiber, and Mrs. E. Ponsonby." The copies from which this description is taken (via a bookseller's catalogue) are apparently trial pulls, since the sizes are larger than the Shepherd Bibliography measurements and they are without the half-title and the Guest monogram. Both are printed on recto only, unnumbered. Only a very few copies were printed.

1. THE VICTIM. BY ALFRED LORD TENNYSON. 11¼ x 8¼. Title and 6 leaves. 25 copies. 1867

2. THE WINDOW, OR, THE LOVES OF THE WRENS. BY ALFRED LORD TENNYSON. Same size. Title and 16 leaves. *Slater says 6 copies and Arnold 25.* 1867

THE CARADOC PRESS (1899–)

MR. AND MRS. H. G. WEBB

—: R 41, T 23 :—

A private press in London, full history of which is given by Mr. Tomkinson. The following list is numbered according to that bibliography, which is complete, items unknown to this compiler being given by title only. Most of the volumes are printed in black and red.

1. KALENDAR: MDCCCC. 1899

2. THE OLD BALLAD OF THE BOY AND THE MANTLE. From the text of Bishop Percy. Sq 16mo. 300 paper; 5 vellum. 1900

3. KALENDAR: MDCCCCI. 1900

4. THE COLLECTS FROM THE BOOK OF COMMON PRAYER. 1901

5. KALENDAR: MDCCCCII. 1901

6. QUIA AMORE LANGUEO. An Early English Poem from a MS. in the Library at Lambeth Palace. 8vo. 250 paper; 20 vellum. 1902

7. CATHLEEN NI HOOLIHAN: A PLAY IN ONE ACT, AND IN PROSE, BY WILLIAM BUTLER YEATS. Sm sq 8vo. 300 paper; 8 vellum. 1902

8. IN PRAISE OF WISDOM: ECCLESIASTICUS. Nar 12mo. 350 paper; 12 vellum; 3 special vellum. 1902

9. THE VICAR OF WAKEFIELD. BY OLIVER GOLDSMITH. Demy 8vo. 360 paper; 14 vellum. 1903

10. HOLY COMMUNION: FROM THE BOOK OF COMMON PRAYER. 350 paper; 18 vellum; 5 special vellum. 1904

11. THE PROVERBYS OF SAYNT BERNARDE. Med 16mo. 350 paper; 12 vellum; 5 special vellum. 1904

12. THE LIFE OF SIR JAMES FALSHAW, BART.

13. THE COMPLEAT ANGLER. BY IZAAK WALTON. Demy 8vo. 350 paper; 14 vellum. 1905

14. THE BOOK OF JOB. 1905

15. THE DEFENCE OF POESIE *and* SONNETS. BY SIR PHILIP SIDNEY. 1906

16. THE LIFE OF THE RENOWNED SIR PHILIP SIDNEY. BY SIR FULKE GREVIL. 8vo. 260 paper; 11 vellum. 1906

17. THE KINGS QUAIR. BY KING JAMES I OF SCOTLAND. Sm 4to. 350 paper; 14 vellum. 1906

18. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. 1908

19. THE HISTORICAL PAINTINGS IN THE HALL OF THE WORSHIPFUL COMPANY OF SKINNERS BY FRANK BRANGWYN, A. R. A. 1909

20. WOODCUT BORDERS AND INITIALS, etc., used in Caradoc Press books. 7 copies privately issued. 1909

Two numbers of a magazine, THE ACORN, bear the Caradoc imprint, but are not counted as Press items.

THE CAYME PRESS (1923–)

PHILIP A. L. C. SAINSBURY. 1923, 36 Queen's Gate Mews, London;
1924, 21 Stanhope Mews West, Kensington;
1928, 21 Soho Square, London, W. 1.

—: T 28 :—

Mr. Tomkinson gives the early history of this Press, with a list of 23 books issued to the end of 1925. Since then several more have been issued. By a reorganization it became the Cayme Press Limited, with Humphrey Toulmin and Philip Sainsbury as Directors and Grant Richards as Adviser, and a later rearrangement replaces Mr. Sainsbury by Cosby Oakes as one of the Directors.

CEDAR TREE PRESS (1925)

CHARLES R. CAPON,* 75 West Cedar Street, Boston, Massachusetts

A publishing title used for one book designed and published by Mr. Capon, but printed elsewhere.

1. POEMS FOR PEOPLE. BY MARTHA BANNING THOMAS. Lge 8vo. 150 Dacian, $3.00. November 1925

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*THE CENTAUR PRESS** (1924–)

HAROLD T. MASON AND DAVID JESTER, JR.
1224 Chancellor Street, Philadelphia, Pennsylvania

—: R 172 :—

An imprint used for occasional publications by the Centaur Book Shop.

1. THE SONG OF THE BROAD-AXE. BY WALT WHITMAN. Woodcut illustrations by Wharton Esherick. 11⅛ x 8¼, pp 62. 400 (375 for sale), boards, $7.50. *Designed and printed by Frederic Warde at the Princeton University Press.* December 8 1924

2. REFLECTIONS ON THE DEATH OF A PORCUPINE AND OTHER ESSAYS. BY D. H. LAWRENCE. 6⅛ x 5½, pp x + 240 + vi. 925 copies, boards, $5.00. *Printed by Edward Stern & Company, Philadelphia.* December 10 1925

3. †YOKOHAMA GARLAND AND OTHER POEMS. BY A. E. COPPARD. Vignettes by Wharton Esherick. 11 x 7¼, pp ii + 76 + ii. 500 copies, boards, $10.00 *Designed and printed by Elmer Adler at The Pynson Printers.* November 20 1926

4. THE SONG OF SOLOMON. Woodcuts by Wharton Esherick. 11⅜ x 8⅝, pp 48. 525 copies, vellum boards, $15.00. *Printed by The Pynson Printers.* December 1927

CHEMITH PRESS (—1902—)

MARY MOULTON CHENEY AND MAY M. SMITH,
Minneapolis, Minnesota

SAINT GUIDO. BY RICHARD JEFFRIES. Nar 8vo. Printed in brown and green. 110 copies and 12 J v, all hand-colored. 1902

There may have been other issues.

THE SIGN OF THE CHOROBATES (1928–)

CARL* AND MARGARET ROLLINS, 146 Armory Street, New Haven, Connecticut

—: R 183 :—

1. †ON THE DUTY OF CIVIL DISOBEDIENCE. BY HENRY DAVID THOREAU. Reprinted from *Aesthetic Papers*, 1849; first separate edition. 12mo, pp 40, original Caslon. 300 copies, gray rag paper, scarlet cloth, $5.00. December 10 1928

THE CLASSIC PRESS (1923–)

A publishing title used by JESSE BIRCH, 18 Tooks Court, Chancery Lane, London, E. C. (T 193)

THE CLERK'S PRESS (1908–)

THE REV. CHARLES CLINCH BUBB*
St. Paul's Rectory, Fremont, Ohio

—: R 115 :—

Except for occasional variations, as noted, paper and binding are as follows: Nos. 25–71 are on Tuscany; 1–24 are bound in gray paper wrappers and 25–46 in rose Fabriano wrappers; from 48 on, the wrappers, some gray and others rose, are stiffened with bristol board and the backs squared; all bindings are hand-sewn. 6–13 measure 6 x 4¾; 16–24, 6¾ x 5; and 25–71, 5 x 4.

1. AN ORDER OF EVENING PRAYER, from the Latin Devotions of Bishop Andrewes. Based on the translation by J. H. N. 5½ x 3½, pp 2 + 6, Jenson. 407 ordinary, 2 J V. September 30 1908

2. A LETTER TO A YOUNG CLERGYMAN, LATELY ENTERED INTO HOLY ORDERS. BY JONATHAN SWIFT, D. D., Sometime Dean of St. Patrick's Cathedral. With a short Introductory Note. 5½ x 3½, pp v + ornament + 35, Jenson. 250 ordinary, 10 J V. December 14 1908

3. "VIA CRUCIS, VIA LUCIS." ANONYMOUS. 4½ x 3, pp 16, Jenson, black with brown border. 115 ordinary, 10 J V. February 2 1909

The foregoing three titles bear the imprint: Grace Church Press

4. TWELVE PRAYERS FOR THEOLOGICAL SCHOOLS & OTHER RELIGIOUS INSTITUTIONS. Compiled by a Clerk in Holy Orders. 9 x 6½, pp 28, Caxton black, illuminated letters and borders. ("The illuminating has not yet been finished."—1928.) 31 Fabriano, full levant. Also 7 sets of trial sheets. March 22 1909

5. IMMENSEE. BY THEODORE STORM. Translated by C. C. B. 4½ x 3, pp 2 + 68 + colophon, Bruce type, black within brown border. 100 ordinary, 2 J V, gray boards. August 12 1909

6. EVERY MAN HIS OWN POET, OR THE INSPIRED SINGER'S RECIPE BOOK. BY A NEWDIGATE PRIZEMAN [W. H. MALLOCK]. Pp 4 + ii + 13 + colophon, Jenson. 100 Ruisdael. October 9 1909

7. HEATHEN MASTER FILCSIK. From the Magyar of KALMAN MIKSZATH. Translated by William N. Loew. Pp 2 + iv + 13 + colophon, Modern Caslon. 100 Ruisdael, gray boards. March 17 1910

8. AN INTERLUDE OF WEALTH AND HEALTH. Edited from a collotype copy, with Introduction and Notes, by C. C. B. Pp viii + 77 + ornament + Errata, Caslon. 100 Ruisdael. July 19 1910

9. STORY OF THE MONK AND THE FIVE ROSES. BY GAUTIER DE COINCI. A Mediaeval Tale, the translator being anonymous. Pp 2 + iv + ornament, Civilité, black, red and blue, woodcut initial by C. C. B. 100 Ruisdael. July 19 1910

10. ON THE MORNING OF CHRIST'S NATIVITY: AN ODE BY JOHN MILTON. Pp 4 + 13 + ornament, Caslon. 250 Alexandra, 25 Ruisdael. November 17 1910

11. THE WISDOM OF THE SIMPLE. BY BROTHER GILES OF ASSISI. Pp 4 + 10, Caslon. 250 ordinary, 2 Ruisdael. February 25, 1911

12. CAROLS FOR CHRISTMASTIDE (Old English), with the ancient music. Pp 4 + 18 + ornament, Caslon, black with blue and green initials, hand-colored title. 250 ordinary, 2 Ruisdael. The music is printed on a four-line red staff, the type for which was devised by C. C. B. March 20 1911

13. TWO SEQUENCES FOR EASTER. BY ADAM OF ST. VICTOR. Translated by Digby S. Wrangham. Pp 4 + vi + colophon, Caxton Black, blue initials, ruled in red. 250 ordinary, 2 Ruisdael. April 7 1911

14. SAXON LYRICS AND LEGENDS, AFTER ALDHELM. BY LOCHNELL. 5 x 3, pp xii + 93 + colophon, Caslon. 97 Fabriano, brown boards. June 10 1911

15. CHRISTMAS WITH LEBERECHT HUENCHEN. BY HEINRICH SEIDEL. Translated by C. C. B. 6 x 4¾, pp 4 + 22, Caslon, hand-colored ornaments. 142 ordinary, 3 J v. January 27 1912

16. PRAYERS AND LIST OF SERVICES FOR LENT MCMXII. Pp 4 + 11, Caslon. 350 ordinary, 3 J v. February 20 1912

17. THE BREASTPLATE OF S. PATRICK. From the Gaelic. Pp 4 + xix, Civilité, black and red. 125 ordinary, 3 J v. March 5 1912

18. SALVE FESTA DIES. A PROCESSION FOR EASTER DAY. With the ancient music. Pp 6 + 6 + colophon + ornament, Caslon, black and red. 100 ordinary, 3 J v. March 21 1912

19. A SEQUENCE FOR CANDLEMASS. BY ADAM OF ST. VICTOR. Translated by Digby S. Wrangham. Printed in Latin and English. Pp 2 + 16 + ornament, Caslon, black and red. 100 Strathmore, 3 J v. *Printed as a gift for the members of the Rowfant Club, Cleveland, Ohio, at their annual meeting.* January 21 1913

20. A LITTLE MANUAL OF PRAYERS FOR LENT WITH LIST OF SERVICES FOR 1913. Pp 2 + 12, Caslon. 400 ordinary, 3 J v. January 30 1913

21. THE HOUND OF HEAVEN. BY FRANCIS THOMPSON. Pp 2 + 16, Caslon. 50 Fabriano, 3 J v. February 18 1913

22. LEBERECHT HUENCHEN. From the German of HEINRICH SEIDEL. Translated by Victoria Lynch. Pp 2 + 20, Caslon, hand-colored headband. 60 Fabriano, 2 J v. April 21 1913

23. A LITTLE BOOK OF PRAYERS FOR THOSE WHO BELIEVE IN THE COMMUNION OF SAINTS. Compiled by C. C. B. Pp 2 + 24, Modern. 500 ordinary, 26 Strathmore, 5 J v. June 12 1913

24. TWELVE PRAYERS FOR THEOLOGICAL SCHOOLS. Compiled by a Clerk in Holy Orders. Pp 19, Caslon, black and red. 200 ordinary, 3 J v. June 12 1913

25. THE WONDROUS BIRD. A Middle English poem from the Porkington MS. Pp 12, Caxton Black. 35 copies. July 16 1913

26. LYRICS FROM THE ANGLO-SAXON CHRONICLE. Translated by J. A. Giles. Pp 2 + 37, Caxton Black. 40 copies. July 25 1913

27. THE DIVELL'S CHRYSTMASS: A TALE BY EUGENE FIELD. Pp 2 + 17 + mark, Caxton Black, initial drawn in. 60 copies. August 1 1913

28. SERMONS BY SS. FRANCIS AND ANTHONY. From the Fioretti. Pp 2 + 25 + mark, Caxton Black, illuminated initials. 32 copies. August 9 1913

29. OF FALSE ALLEGATIONS. From the *Gesta Romanorum*, Englished by John Gower. Pp 2 + 18 + mark, Caxton Black, illuminated initial. 32 copies. August 18 1913

30. THE LAY OF THE WERE-WOLF. BY MARIE DE FRANCE. Pp 2 + 21 + mark, Caxton Black, illuminated initials. 32 copies. August 26 1913

31. THE LAY OF THE LITTLE BIRD. From the Old French. Pp 2 + 21 + mark, Caxton Black, illuminated initial. 32 copies. Sept 4 1913

32. THE SONG OF BROTHER SUN. BY ST. FRANCIS OF ASSISI. Pp 2 + 8 + colophon, Caxton Black, illuminated initials. 32 copies. Oct 25 1913

33. QUEM VIDISTIS PASTORES? A HYMN OF THE NATIVITY. BY RICHARD CRASHAW. Pp 2 + 9 + mark, Jenson, illuminated initials. 126 copies. October 26 1913

34. A LITTLE GARLAND FOR CANDLEMASS DAY. Gathered for members of the Rowfant Club, Cleveland. Pp 31 + mark, Jenson, hand-colored initial and ornaments. 76 copies. January 23 1914

35. AN OLD CHRISTMAS CAROL. BY GEORGE WITHER. Pp 10 + blank + mark, Jenson, hand-colored initial. 32 copies. November 14 1914

36. THE NATIVITY OF OUR LORD. From *The Golden Legend*, translated by

William Caxton. Pp 14 + blank + mark, Caxton Black, illuminated initial. 32 copies. November 14 1914

37. TWO CHRISTMAS SONGS. BY THOMAS HOOD AND W. M. LETTS. Pp 11 + mark, Jenson, hand-colored initial. 32 copies. November 19 1914

38. THE BOAR'S HEAD CAROLS. Pp 14 + colophon + mark, Jenson, hand-colored initials. 150 copies. *Printed as a Christmas Gift for the members of the Rowfant Club, Cleveland.* November 21 1914

39. SIX OLD FRENCH CAROLS. Pp 15 + mark, Jenson, hand-colored initials. 32 copies. November 25 1914

40. TWO ECLOGUES BY WILLIAM BROWN OF TAVISTOCK. Pp 22 + colophon + mark, Jenson, hand-colored initials. 32 copies. December 3 1914

41. TEN POETICAL VERSIONS OF THE XXXIST ODE OF ANACREON. With the Greek text. By Robert Greene, 1589; A. W., 1602; Robert Herrick, 1648; Thomas Stanley, 1651; Matthew Prior, 1664; Francis Fawkes, 1760; E. B. Greene, 1768; Thomas Moore, 1800; George Lord Byron, 1807; Thomas Bourne, 1844. Pp 27 + mark, Jenson. 32 copies. December 12 1914

42. SIX POEMS BY WILLIAM MORRIS. Pp 39 + mark, Jenson, hand-colored initials. 32 copies. August 20 1915

43. SELECTIONS FROM "THE FORGET-ME-NOT," A JEST IN SOBER EARNEST. Foreword by C. C. B. Pp 36 + colophon + mark, Jenson, hand-colored initials. 32 copies. September 23 1915

44. THE KAISER AT THE CRIB. From the French of JULIAN FLAMENT; and THE SPIRES OF OXFORD. BY W. M. LETTS. Pp 11 + mark, Jenson, hand-colored initials. 130 copies. *The proceeds from the sale of this were given to "The Prince of Wales Fund."* February 8 1916

45. THE CLOUDS OF ARISTOPHANES. Translated by Thomas Stanley, 1655. Edited with Notes and Bibliography by C. C. B. Pp xxvi + portrait + 200, Caslon and Porson Greek. 32 copies, blue boards, half Holland. May 10 1916

46. THE PROPER PSALMS FOR THE MORNING OF CHRISTMAS DAY. The Hebrew Text with the Translation from the Cranmer Bible of 1540. Pointed for singing, together with the Plain-song Music. 2 woodcut Hebrew initials by C. C. B. Pp 22 + ornament + colophon + mark, Jenson, hand-colored initials. 32 copies. May 17 1916

47. THE AVOWYNGE OF KING ARTHUR, SIR GAWAN, SIR KAY, AND SIR BAWDEWYN OF BRETAN. A Middle English Romance from the Ireland MS. Note and Vocabulary by C. C. B. Pp 104 + mark + erratum, Caxton Black, illuminated initial. 32 copies, gray boards. July 25 1916

48. THE VINTAGE WITH LEBERECHT HUENCHEN. Translated from the German of HEINRICH SEIDEL by Victoria C. Lynch. Pp 27, Caslon. 50 copies. August 1 1916

49. CHORUSES FROM IPHIGENEIA IN AULIS. Translated from the Greek of EURIPIDES by H. D. Pp 35, Caslon. 40 copies. August 12 1916

50. SELECT JESTS OF HIEROCLES. Translated from the Greek by C. C. B. Pp 39, Caslon. 32 copies. August 31 1916

51. THE PLEASANTRIES OF COGIA NASR EDDIN EFFENDI. Translated from the Turkish by George Borrow. (Selections.) Pp 39, Caslon. 32 copies. September 23 1916

52. LATIN POEMS OF THE RENAISSANCE. Translated by Richard Aldington. Pp 35, Caslon. 32 copies. October 5 1916

53. THE LITTLE BOY AT CHRIST'S CHRISTMAS TREE. Translated from the Russian of FEODOR DOSTOYEVESKY by S. H. Cross. Pp 15, Jenson, hand-colored initials. 50 Strathmore, 50 Tuscany. December 16 1916

54. THE FOUR SHEPHERDS. A Scene from the Passion Play of ARNOUL GREBAN, 15th century. In French. Pp 11, Civilité, black, red, and gold leaf. 32 copies. January 2 1917

55. THE TRIBUTE *and* CIRCE: TWO POEMS BY H. D. Pp 39 + mark, Civilité, black, red, and gold leaf. 40 copies. February 9 1917

56. THE ADVENTURES OF GOOROO PARAMARTAN. Translated from the Tamal by Benjamin Babington. Foreword by C. C. B. Pp 47, Caslon. 32 copies. February 16 1917

57. THE POEMS OF ANYTE OF TEGEA. The Greek text with a Translation by Richard Aldington. Pp 31 + mark, Caslon and Uncial Greek. 40 copies. February 24 1917

58. PRAYERS FOR WAR TIME. Compiled from various sources by C. C. B. Pp 19 + mark, Old Style. 200 ordinary, 25 Tuscany. April 30 1917

59. THE GARLAND OF MONTHS. BY FOLGORE DA SAN GEMIGNANO. Translated by Richard Aldington. The Italian text facing the Translation. Pp 35, Caslon. 40 copies. May 15 1917

60. THE GARLAND OF MONTHS. BY FOLGORE DA SAN GEMIGNANO. Translated into English Sonnets by Dante Gabriel Rossetti. Pp 19 + mark, Caslon. 32 copies. May 26 1917

61. THE LOVE POEMS OF MYRRHINE AND KONALLIS. A Cycle written in the Greek Manner by RICHARD ALDINGTON. Pp 29 + mark + Announcements of the Clerk's Press + ornament. 40 copies. June 1 1917

62. LITTLE TALES BY FEODOR SOLOGUB. Translated from the Russian by John Cournos. Pp 28, Jenson, hand-colored initials. 40 copies. July 25 1917

63. FOUR CHRISTMAS SONGS BY LIONEL JOHNSON. Pp 19 + mark, Civilité, black and red. 100 copies. July 26 1917

64. THE DOG. BY SERGE GLAGOL. Translated from the Russian by Paul Janoushevesky. Revised by C. C. B. Pp 15 + mark, Jenson, hand-colored initials. 32 copies. August 17 1917

65. THE LILIES OF ANYTE OF TEGEA. Translated into English Verse by Various Hands. Compiled by C. C. B. Pp 23 + mark, Caslon. 32 copies. August 23 1917

66. THE EIGHT GREATER ANTIPHONS FOR ADVENT, Commonly called the "viii Oes." The Latin text with two Translations and the Original Melodies from the Sarum Breviary. Gregorian Music printed in red and black with blue initials. Pp 23 + mark, Caslon, black, red, and blue. 32 copies. *Dr. Bubb considers this his best piece of work from a mechanical standpoint.* August 25 1917

67. FIVE SECULAR CAROLS FOR CHRISTMAS. From the Old English, 16th century. Selected by C. C. B. Pp 23 + mark, Civilité, black and green. 32 copies. August 25 1917

68. REVERIE, A LITTLE BOOK OF POEMS FOR H. D. BY RICHARD ALDINGTON. Pp 25 + mark + Announcement + ornament, Caslon. 50 copies. August 30 1917

69. FOUR ANCIENT ENGLISH CHRISTMASS CAROLS. Selected by C. C. B. Pp 23 + mark, Civilité, black and green. 32 copies. November 1 1917

70. THE MOSELLA OF DECIMUS MAGNUS AUSONIUS. Translated by F. S. Flint. Pp 41 + mark + 2, Caslon. 40 copies. November 1 1917

71. THE POEMS AND FRAGMENTS OF SAPPHO. The Greek Text with Translation by Edward Storer. Pp 46 + mark + ornament, Caslon and Uncial Greek. 40 copies. November 23 1917

In process:

POLE POPPENSPAELER. BY THEODORE STORM. Translated by C. C. B. 6 x 4¾, Caslon. 100 Tuscany. *16 pages have been printed.*

SELECTIONS FROM THE ANACREONTEA. The Greek Text and Translations in Verse from Various Sources. 6¾ x 5. *8 pages have been printed.*

THE MOURNING FOR BION. BY MOSCHUS. Translated by Richard Aldington. *The type is partly composed.*

In addition the press has produced 124 minor pieces in connection with parish work, of which only three complete sets are known.

"The work of the Clerk's Press is suspended for the present."
(C. C. B., November 1928)

*DOUGLAS CLEVERDON** (1927–)

18 Charlotte Street, Bristol, England

American Representative: Walter V. McKee, 56 West 45th Street, New York City

Primarily a book dealer, Mr. Cleverdon is publishing an occasional volume in the true spirit of the private press tradition, as evidenced by his statement that "I will not fix any date of publication . . . if I can improve a book by a month's delay, I do so." His aim is "to produce finely printed books with illustrations (usually engravings) by the most vital of the contemporary artists. No philosophic, religious, or ethical theories underlie the printing, which should be judged entirely on its merits, irrespective of whether it is the work of a man who works in the sixteenth century manner or of a millionaire corporation. The printers will be chosen from all countries, as best suits the particular book to be produced."

Also, there are occasionally issued from the Bookshop of Douglas Cleverdon catalogues which are written and designed to meet the taste of the collector of modern fine printing and book illustration. They too have their editions and "points" and some collectors include them in the group of Cleverdon books.

1. ALLUSIONS OU POÉMES. BY GILBERT LÉLY. 9 x 5½, pp 60, "Mediaeval Hollandaise" type designed by S. H. de Roos, black and red. 450 Rives, wrappers, 7s 6d; 9 Japon, each bearing the name of one of the Nine Muses, 17s 6d. *Printed in Paris.* February 1927

2. ART AND LOVE. AN ESSAY BY ERIC GILL, T. O. S. D. With 6 engravings on copper by the author. 8 x 4¾, Caslon. 260 H M, signed; 225 (200 for sale), black buckram, 1 guinea; 35 (30 for sale), with extra set of the engravings, vellum, 2 guineas. *Printed by the Golden Cockerel Press; uniform with the author's* ID QUOD VISUM PLACET. August 1927

3. JESUS BEFORE PILATE. A WOODCUT BY ERIC GILL. 11¾ x 12½, in a wrapper 20½ x 16½. 60 copies (50 for sale), 3 guineas. *Printed by the Fanfare Press.* August 1928

4. THE RED SHOES. BY HANS ANDERSEN. With 15 wood-engravings by Willi Harwerth, colored by hand. 7¾ x 5½, Rudolf Koch's "Grobe Antiqua" type. 10 (1-x) H M, signed by artist, with two extra sets of the engravings, plain and colored, and an original drawing, 3 guineas; 60 (1-60) H M, signed, with extra colored set of the engravings, 2 guineas; 400 (61-460), 1 guinea. *Printed in Offenbach; typography by Dr. Karl Klingspor.* September 1928

5. SELECTED ENGRAVINGS BY ERIC GILL. With an Introduction by the Artist and a complete list of his engravings from 1908 to 1927. 13 x 10, Caslon. 10(1-x, 8 for sale) J V, signed, with an extra set of the

engravings and other proofs, 30 guineas; 80 (1–80) Kelmscott, signed, with an extra set of the engravings, 10 guineas; 400 (81–480), 5 guineas. 1928

6. THE BEAUX STRATAGEM. BY GEORGE FARQUHAR. With 7 engravings on copper by J. E. Laboureur and an Introduction by Bonamy Dobrée. 8 x 4½, Scotch. One copy on Kelmscott, signed, with two sets of the engravings in first and final states, and all the original drawings,30 guineas; 6 Kelmscott, signed, with two sets of the engravings, 7 guineas; 70 (1–70) Kelmscott, signed, with a set of the engravings in final state, 3½ guineas; 450 (71–520), 2 guineas. *Printed by Doubleday, Doran & Co., Garden City, N. Y., who publish half the edition in America. The engravings printed in Paris by MM. A. & M. Vernant.* 1928

7. THE ANCIENT MARINER. BY S. T. COLERIDGE. With 10 engravings on copper by David Jones. 12½ x 10, Baskerville. 10 (1-x) Kelmscott, signed, with two extra sets of the engravings in first and final states, an original drawing, proofs of discarded engravings, and one original copper plate, 10 guineas; 60 (1–60) Kelmscott, signed, with an extra set of the engravings in final state and proofs of the discarded engravings, 4 guineas; 400 (61–460), 2 guineas. *Printed by the Fanfare Press.* 1928

In preparation but not yet announced is an edition of Ovid's Art of Love, to be printed in Lutetia type by the Halcyon-Press, with engravings by Sylvain Sauvage; and the Morte d'Arthur in three volumes, illustrated by David Jones.

THE CATALOGUES:

1. A SHORT LIST OF BOOKS. 8¼ x 5½, pp 8. 500 copies. October 1925

2.a A SECOND LIST OF PLEASANT BOOKS. 9¼ x 6¼, pp 12. 250 (1–250) H M, title in red. April 1926

2.b The Same, second printing. 250 (251–500), title in black.

3.a THIRD LIST. 9 x 6, pp 44, with an engraving by J. E. Laboureur on the wrapper. 150 (1–150) H M; 1350 cartridge paper. May 1927

3.b 25 signed and numbered prints of the engraving were issued at 10s 6d.

THE COMERTON PRESS (—1877—)

JOHN F. CALDER, Comerton House (somewhere in England)

One pamphlet is known, printed one page at a time from stereotype plates made by Calder, and bound by him.

1. FRAGMENTS. Poetry by John F. Calder. Pp 15. 1877

THE COOKE PRESS (—1903—)

ROBERT GRIER COOKE, New York City

It is not known whether this book was printed or merely published by Mr. Cooke. It has all the appearance of good professional work.

1. THREE MASQUES. BY BEN JONSON. Illuminated letters by William Cushing Bamburgh. 1903

THE CORNHILL PRESS (1898–1901)

THOMAS MAITLAND CLELAND*

1898–9, New York City; 1900–1, Boston, Massachusetts

—: R 78 :—

1. IN THE SILENCE. BY JOSEPHINE PEABODY. Black letter. 1898
2. THE LADY OF SHALOTT. BY ALFRED LORD TENNYSON. Black letter. 1898/9
3. THE SHRINE OF LOVE AND THE SHRINE OF DEATH. BY LADY DILKE. 1900
4. BLIND LOVE. BY LAURENCE HOUSMAN. 1900/1
5. (Title Unknown.) 1900/1

THE CRANBROOK PRESS (1900–1902)

GEORGE G. BOOTH,* Detroit, Michigan

—: R 76 :—

All books were printed on a hand-made paper specially made for the Press. Borders, initials, etc., were mostly designed by Mr. Booth.

1. LIFE OF ABRAHAM LINCOLN. BY JOHN LOCKE SCRIPPS. Introduction by Mrs. Dyche. Lge 4to. 245 copies, $15.00. July 1900
2. THE DICTES AND SAYINGS OF THE PHILOSOPHERS. BY WILLIAM CAXTON. From the edition of 1477. Two portraits by DeVoss W. Driscoll. Lge 4to. 244 copies, $24.00. 1901
3. CRANBROOK PAPERS. BY THE CRANBROOK SOCIETY. Seventeen contributions by "known and unknown" contemporary writers. Lge 4to. $20.00. 1901
4. THE REVELACION OFF SANCT JHON THE DEVINE. From the first printed English translation, with Albert Dürer's illustrations reproduced. Lge 4to. 244 copies, $24.00. 1901
5. SIXTEEN ILLUSTRATIONS from No. 4, mounted, in portfolio. 40 sets, $5.00. 1901

6. THREE WISE MEN. Extracts from the celebrated works of M. AURELIUS ANTONINUS, FRANCIS BACON, AND BENJAMIN FRANKLIN. Lge 4to. 110 copies, $20.00. February 1902

7. CRANBROOK TALES. BY GEORGE G. BOOTH. 8vo. 208 copies, boards, $4.00; a few, half vellum, $5.00. 1902

8. SOMETHING ABOUT THE CRANBROOK PRESS AND ON BOOKS AND BOOKMAKING. BY GEORGE G. BOOTH. 8vo. April 1902

9. THE PLEASURES OF PLANTING, AND OTHER THOUGHTS. BY GEORGE G. BOOTH. 8vo. 210 copies. 1902

10. UTOPIA. BY SIR THOMAS MORE. English translation by Gilbert Burnet. 4to. 210 copies. 1902

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*THE CRESSET PRESS** (1927–)

DIRECTORS: DENNIS M. COHEN, A. I. MYERS, 11 Fitzroy Square, London, W. 1; *American representative: Maurice Inman, Inc., 71 West 45th Street, New York City*

—: R 166 :—

One of "that group of publishers which is striving to preserve the highest standards in book-production." Specifically, the program is "confined to three definite objects: the production of fine editions; the reprinting in an attractive, though not necessarily expensive, format of certain of the classics now difficult to obtain; and finally, the production of contemporary or other works of undisputed literary or artistic value."

1. THE ESSAYES OR COUNSELS CIVILL AND MORALL OF FRANCIS LORD VERULAM, VISCOUNT ST. ALBAN, TOGETHER WITH THE COULERS OF GOOD AND EVILL. From the author's final revision, printed by J. Haviland for H. Barret, 1625. Decorations by Joscelyne Gaskin. 15½ x 10½, Cloister, black and red. 250 Batchelor, 10 guineas; 8 Roman vellum, 100 guineas. *Printed by B. H. Newdigate at the Shakespeare Head Press.* 1927

2. THE ILIAD OF HOMER. Rendered into English by Maurice Hewlett. Preface by Lascelles Abercrombie. 11¼ x 7¾. 750 mould, 50s. 1927

3. THE PLEASURES OF PRINCES, OR GOOD MEN'S RECREATIONS, BY GERVASE GRAHAM, together with THE EXPERIENCED ANGLER, BY COLONEL ROBERT VENABLES. Preface by Horace Hutchinson. 600 mould, 12s 6d; 50 H M, limp vellum, 2 guineas. *Reprints of Early Books on Country Life, No. 1.* 1927

4. A NEW ORCHARD AND GARDEN *and* THE COUNTRY HOUSEWIFE'S GARDEN. BY WILLIAM LAWSON. Preface by Eleanour Sinclair Rohde. *Uniform with No. 3. Country Life Reprints No. 2.* 1927

5. THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME: DELIVERED UNDER THE SIMILITUDE OF A DREAM BY JOHN BUNYAN. 10 full-page wood engravings by Blair Hughes Stanton and Gertrude Hermes. 2 vols, 14 x 10, Cloister. 195 Batchelor, 16½ guineas; 10 Roman vellum, whole Niger, 150 guineas. *Printed by B. H. Newdigate at the Shakespeare Head Press.* 1928

6. THE HEROYCALL EPISTLES OF THE LEARNED POET PUBLIUS OVIDIUS NASO. Translated into English Verse by George Turberville. Edited with an Introduction and Glossary by Frederick Boas, LL.D. 10 full-page illustrations by Hester Sainsbury. 375 mould, 3 guineas; 30 H M, stained vellum, 8 guineas; 1 copy, signed by artist and editor, with the original drawings in a separate portfolio, 100 guineas. *Printed at the Curwen Press under the supervision of Oliver Simon.* 1928

7. THE WORKS OF ROBERT HERRICK. Preface by Humbert Wolfe. Frontispiece and vignettes in color by Albert Rutherston. 4 vols, Cr 8vo, Fell. 750 mould, 4 guineas. *Printed by the Oxford University Press.* 1928

8. HORTUS FLORIDUS. BY CRISPIN VAN DE PASS. Preface by Eleanour Sinclair Rohde, translation by Prof. A. B. Rendle, F. R. S., calligraphy by Margaret Shipton. 500 mould, 30s; 30 H M, 4 guineas. 1928

9. THE GENTLEMAN'S RECREATION. BY NICOLAS COX. Preface by E. D. Cuming. *Uniform with 3 and 4. Country Life Reprints No. 3.* 1928

Also Unlimited editions as follows:

1. THE CHELSEA SONG BOOK. Edited by Charles Kennedy Scott. 1927
2. AN ANTHOLOGY OF CHRISTMAS. Edited by D. L. Kelleher. 1928
3. AN ANTHOLOGY OF INVECTIVE. Edited by T. Earle Welby. 1928
4. THE HISTORY OF THE YELLOW BOOK. BY ARTHUR SYMONS. 1928

THE CUALA PRESS (1902–)

MISS ELIZABETH CORBET YEATS*

1902, Dundrum, County Dublin, Ireland; 1908, Churchtown, Dundrum; September 1923, Merrion Square, Dublin; March 1925, 133 Lower Baggot Street, Dublin, the present address

—: R 92, T 32 :—

All the books are the same size, 8¼ x 5¾, and on the same pure rag paper (not hand-made) produced in Ireland especially for the Press. Bindings are usually boards with linen backs.

DUN EMER PRESS:

1. IN THE SEVEN WOODS: BEING CHIEFLY POEMS OF THE HEROIC AGE. BY WILLIAM BUTLER YEATS. 300 copies, 10s 6d. August 1903

2. THE NUTS OF KNOWLEDGE. BY A. E. (GEORGE RUSSELL). 200 copies, 7s 6d. December 1 1903

3. THE LOVE SONGS OF CONNACHT: BEING THE FOURTH CHAPTER OF THE SONGS OF CONNACHT. Collected and Translated by Douglas Hyde, LL.D., "An Craoibhin Aoibhinn." 300 copies, 10s 6d. July 4 1904

4. TWENTY-ONE POEMS. BY LIONEL JOHNSON. Selected by William Butler Yeats. 220 copies, 10s 6d. February 21 1905

5. STORIES OF RED HANRAHAN. BY WILLIAM BUTLER YEATS. 500 copies, 12s 6d. May 16 1905

6. SOME ESSAYS AND PASSAGES BY JOHN EGLINTON. Selected by William Butler Yeats. 200 copies, 10s 6d. August 25 1905

7. SIXTEEN POEMS BY WILLIAM ALLINGHAM. Selected by William Butler Yeats. 200 copies, 7s 6d. November 27 1905

8. A BOOK OF SAINTS AND WONDERS. Put down here by Lady Gregory according to the old writings and the memory of the people of Ireland. 200 copies, 10s 6d. September 10 1906

9. BY STILL WATERS: LYRICAL POEMS OLD AND NEW. BY A. E. (GEORGE RUSSELL). 200 copies, 7s 6d. December 14 1906

10. TWENTY-ONE POEMS BY KATHARINE TYNAN. Selected by William Butler Yeats. 200 copies, 7s 6d. August 6 1907

11. DISCOVERIES: A VOLUME OF ESSAYS BY WILLIAM BUTLER YEATS. 200 copies, 7s 6d. *The last volume to bear the Dun Emer imprint.*

CUALA PRESS: December 15 1907

12. POETRY AND IRELAND: ESSAYS BY WILLIAM BUTLER YEATS *and* LIONEL JOHNSON. 250 copies, 7s 6d. December 1 1908

13. POEMS AND TRANSLATIONS. BY JOHN M. SYNGE. 250 copies, 10s 6d. July 5 1909

14. DEIRDRE OF THE SORROWS: A PLAY BY JOHN M. SYNGE. 250 copies, 10s 6d. July 5 1910

15. THE GREEN HELMET AND OTHER POEMS. BY WILLIAM BUTLER YEATS. 400 copies, 10s 6d. December 1910

16. J. M. SYNGE AND THE IRELAND OF HIS TIME. BY WILLIAM BUTLER YEATS. With a Note concerning a walk through Connemara with him, by Jack B. Yeats. 350 copies, 10s 6d. July 26 1911

17. SELECTIONS FROM THE WRITINGS OF LORD DUNSANY. 250 copies, 10s 6d. October 1912

18. A SELECTION FROM THE LOVE POETRY OF WILLIAM BUTLER YEATS. 300 copies, 7s 6d. July 25 1913

19. A WOMAN'S RELIQUARY. 300 copies, 10s 6d. November 17 1913

20. RESPONSIBILITIES: POEMS AND A PLAY. BY WILLIAM BUTLER YEATS. 400 copies, 10s 6d. May 25 1914

21. THE POST OFFICE: A PLAY BY RABINDRANATH TAGORE. 400 copies, 7s 6d. July 27 1914

22. JOHN M. SYNGE: A FEW PERSONAL RECOLLECTIONS, WITH BIOGRAPHICAL NOTES. BY JOHN MASEFIELD. 350 copies, 7s 6d. (*See Garden City No. 4.*) June 2 1915

23. REVERIES OVER CHILDHOOD AND YOUTH. BY WILLIAM BUTLER YEATS. 425 copies, 10s 6d. March 20 1916

24. CERTAIN NOBLE PLAYS OF JAPAN. From MS. of ERNEST FENELLOSO, chosen and finished by Ezra Pound, with an Introduction by William Butler Yeats. 350 copies, 11s. September 16 1916

25. PASSAGES FROM THE LETTERS OF JOHN BUTLER YEATS. Selected by Ezra Pound. 400 copies, 11s. May Eve 1917

26. THE WILD SWANS AT COOLE: OTHER VERSES AND A PLAY IN VERSE BY WILLIAM BUTLER YEATS. 400 copies, 11s. November 17 1917

27. THE KILTARTAN POETRY BOOK. Prose Translations from the Irish by Lady Gregory, with an Introduction. 400 copies, 15s 6d. November 22 1918

28. TWO PLAYS FOR DANCERS. BY WILLIAM BUTLER YEATS. 400 copies, 12s 6d. January 1919

29. FURTHER LETTERS BY JOHN BUTLER YEATS. Edited by Lennox Robinson. 400 copies, 15s 6d. March 1920

30. MICHAEL ROBARTES AND THE DANCER. BY WILLIAM BUTLER YEATS. 400 copies, 12s 6d. February 1921

31. FOUR YEARS. BY WILLIAM BUTLER YEATS. 400 copies, 18s 6d. December 1921

32. SEVEN POEMS AND A FRAGMENT. BY WILLIAM BUTLER YEATS. 500 copies, 10s 6d. January 1922

33. EARLY MEMORIES: SOME CHAPTERS OF AUTOBIOGRAPHY. BY JOHN BUTLER YEATS. 500 copies, 18s 6d. September 1923

34. AN OFFERING OF SWANS. BY OLIVER GOGARTY. 300 copies, 8s 6d. November 29 1923

35. THE CAT AND THE MOON AND CERTAIN POEMS. BY WILLIAM BUTLER YEATS. 400 copies, 12s 6d. (T *gives 500 copies.*) July 29 1924

36. THE BOUNTY OF SWEDEN: A MEDITATION, AND A LECTURE DELIVERED BEFORE THE ROYAL SWEDISH ACADEMY, AND CERTAIN NOTES. BY WILLIAM BUTLER YEATS. 500 copies, 12s 6d. July 3 1925

37. LOVE'S BITTER-SWEET: Translations from the Irish Poets of the 16th and 17th Centuries. By ROBIN FLOWER. 500 copies, 10s 6d. December 21 1925

38. ESTRANGEMENT: BEING FIFTY THOUGHTS FROM A DIARY KEPT BY WILLIAM BUTLER YEATS IN 1911. 300 copies, 10s 6d. Aug 6 1926

39. POEMS BY THOMAS PARNELL. Selected by Lennox Robinson. 300 copies, 10s 6d. June 23 1927

40. OCTOBER BLAST: NEW POEMS BY WILLIAM BUTLER YEATS. 300 copies, 10s 6d. August 17 1927

41. THE DEATH OF SYNGE AND OTHER PASSAGES FROM A DIARY. BY WILLIAM BUTLER YEATS. 400 copies, 10s 6d. June 13 1928

42. A LITTLE ANTHOLOGY OF MODERN IRISH VERSE. Selected by Lennox Robinson. 300 copies, 10s 6d. September 1928

Mr. Tomkinson also gives a list of Minor Pieces and descriptions of 24 Broadsheets of 1902–3 and 84 issues of "The Broadside," 1908–15.

THE CYGNET PRESS (1928–)

Suite 33, 20 Prescott Street, Cambridge, Massachusetts

A publishing title selected by a group of bookish enthusiasts, chief among them being Mr. George Parker Winship. The first publication is announced as follows:

1. †THE LIFE OF ST. JEROME. In Italian, from the edition of his Letters printed at Ferrara by Lorenzo de Rossi in 1497. Edited by Prof. La Piana. Reproductions of the original woodcuts. 6½ x 5⅛, pp 36, Italian Oldstyle. H M, $6.00. 1929

THE DANIEL PRESS (1845–1906)

CHARLES HENRY OLIVE DANIEL

1845–1863, Frome, Somerset; 1874–1906, Oxford

—: R 61, T 39 :—

The following list is copied, by the kind permission of Mr. Falconer Madan, from his Bibliography of the Daniel Press, No. 59 below. It includes only the important items, merely to complete the records of this volume.

At Frome:

1. ST. JUDE. Obl 64mo, pp 16. Probably only one copy. 1845
2. PSALM XXIII. 48mo, pp 3 + 6. 1850
3. FROME MINIATURE GAZETTE. 12mo, pp 4. October 15 1850
4. HYMNS. By a Poor Woman of B. . . . . y, Somersetshire. Sq 32mo, pp 24. 1851
5. HYMNS FOR DIVINE SERVICE, used at Kingston Deverill Church. 16-mo, pp 8. 1851
6. CHRISTMAS: A VIGIL. BY C[HARLES] J[AMES] C[RUTTWELL]. Sq. 16mo, pp 44. 1851
7. THE BUSY BEE. Three numbers and two supplements. Sq 24mo. 1852
8. SIR RICHARD'S DAUGHTER: A CHRISTMAS TALE OF THE OLDEN TIMES. BY WILSON CLEMENT CRUTTWELL. Sq 16mo, pp 48. 1852
9. SONNETS. BY C[HARLES] J[AMES] C[RUTTWELL]. Sq 16mo, pp 108. 1856
10. ST. JOHN THE DIVINE. The Epistles to the Seven Churches, from the Revelation, in Greek. Sq. 32mo, pp. 40. 1857
11. CONFIRMATION. Sq 24mo, pp 8. 200 copies, "for Xmas present." 1861

And about 510 minor pieces.

At Oxford:

1. NOTES FROM A CATALOGUE OF PAMPHLETS IN WORCESTER COLLEGE LIBRARY. BY C. H. O. DANIEL. Sq 16mo, pp 90. 25 copies. 1874

1.a NOTES, etc. A continuation of No. 1. Sq. 16mo, pp 20. Probably 25 copies, most of which were destroyed. 1875

2. A NEW SERMON OF THE NEWEST FASHION. 8vo, pp 56. 50 copies. *The first use of Fell type.* 1876

3. DESIDERII ERASMI COLLOQUIA DUO: ACCEDIT VITA. 12mo, pp 64. 40 copies. 1880

4. THE GARLAND OF RACHEL. By Divers Kindly Hands. 8vo, pp 68. 36 copies; 18 bound in bevelled vellum boards for the contributors and the balance in other bindings at various times. 1881

4.a PREFACE TO THE GARLAND. In the form of a letter from Dr. Daniel to each contributor, accompanying the bound volume. 12mo, pp 8. Probably not more than 20 copies. 1881

5. HYMNI ECCLESIAE CURA HENRICI DANIEL. 8vo, pp 80. About 100 copies. *The first book printed on the larger Albion press, which finally was installed in the Bodleian Library.* 1882

6. THEOCRITUS. SIXE IDILLIA. Sm 4to, pp 50. 100 copies, 12s. *The first priced book and the first for which a prospectus was issued.* 1883

7. PROMETHEUS THE FIREGIVER. BY ROBERT BRIDGES. Sm 4to, pp 76. 100 copies, 10s. 1883

8. ODES AND ECLOGUES. BY RICHARD WATSON DIXON. Sm 4to, pp 48. 100 Whatman, 5s. 1884

9. POEMS. BY HENRY PATMORE. Sm 4to, pp 56. 125 copies, 5s. 1884

10. POEMS. BY ROBERT BRIDGES. Sm 4to, pp 64. 150 copies, 8s. 1884

11. LOVE'S GRADUATE: A COMEDY BY JOHN WEBSTER. Sm 4to, pp 88. 150 copies, 8s. 1885

12. SONGS. BY WILLIAM BLAKE. Sq 24mo, pp 44. About 40 copies, "*edited and printed*" *by Rachel and Ruth Daniel, the older being just over five years old.* 1885

13. LYRICAL POEMS. BY RICHARD WATSON DIXON. Sm 4to, pp 72. 105 copies, 6s. 1887

14. THE STORY OF EUDOCIA & HER BROTHERS. BY RICHARD WATSON DIXON. Sm 4to, pp 48. 50 copies. 1888

15. LYRICS. BY MARGARET L. WOODS. Sm 4to, pp 72. 125 copies, probably none for sale. 1888

16. THE GROWTH OF LOVE. BY ROBERT BRIDGES. Sm 4to, pp 88. 22 copies, probably none for sale. *In roman type; see No. 20.* 1889

17. THE LAMB. BY WILLIAM BLAKE. 24mo, pp 8. Perhaps 12 copies, printed by Miss Rachel Daniel. 1889

18. THE FEAST OF BACCHUS. BY ROBERT BRIDGES. Sm 4to, pp 104. 105 copies, 12s. 1889

19. AILES D'ALOVETTE. BY F. W. BOURDILLON. Sq 12mo, pp 72. 100 copies, 5s. 1890

20. THE GROWTH OF LOVE. BY ROBERT BRIDGES. Sm 4to, pp 88. 100 copies, 12s 6d. *In black letter type; see No. 16.* 1890

21. PSALM CXVII. Sq 24mo, pp 12. Perhaps 6 copies, printed by Miss Rachel Daniel. 1890

22. HERRICK, HIS FLOWERS. 12mo, pp 32. 100 copies, 2s 6d. *Sold for the benefit of St. Thomas's Orphanage.* 1891

23. CHRISTMAS, FROM THE NOBLE NUMBERS OF ROBERT HERRICK. 12mo, pp 32. 60 copies, "*Christmas Greeting from Rachel and Ruth.*" 1891

24. OUR MEMORIES: SHADOWS OF OLD OXFORD. 20 numbers from 1888 to 1893. Sm 4to, pp 164. 100 or 110 copies of each, for private distribution.

24.a OUR MEMORIES. Second Series; only two numbers. Uniform with first series, pp 20. Probably same number of copies. 1895

25. FOUNDERS DAY: A SECULAR ODE ON THE NINTH JUBILEE OF ETON COLLEGE. BY ROBERT BRIDGES. Sm 4to, pp 8. About 30 copies for private distribution. 1893

26. SONGS OF INNOCENCE. BY WILLIAM BLAKE. 8vo, pp 40. 100 copies. 1893

27. SHORTER POEMS, BOOK I. BY ROBERT BRIDGES. Sm 4to, pp 40. 150 copies. 1893

28. SHORTER POEMS, BOOK V. BY ROBERT BRIDGES. Sm 4to, pp 52. 150 copies. 1893

29. SHORTER POEMS, BOOK II. BY ROBERT BRIDGES. Sm 4to, pp 48. 150 copies. 1893

30. A NEW YEARS GREETING. BY SIR THOMAS HERBERT WARREN. Sm 4to, pp 8. Probably 100 copies, none for sale. 1893

31. SHORTER POEMS, BOOK III. BY ROBERT BRIDGES. Sm 4to, pp 48. 150 copies. 1894

32. SHORTER POEMS, BOOK IV. BY ROBERT BRIDGES. Sm 4to, pp 48. 150 copies. 1894

32.a SHORTER POEMS OF ROBERT BRIDGES AND INDEX OF FIRST LINES. Sm 4to, pp 16. 150 copies. *This and the five preceding parts make up a complete set, or volume, priced at 25s.* 1894

33. AN IMAGINARY PORTRAIT. BY WALTER PATER. 12mo, pp 68. 250 copies, 6s. *For the benefit of St. Thomas's Parish.* 1894

34. ODE ON THE MORNING OF CHRIST'S NATIVITY. BY JOHN MILTON. 12mo, pp 24. 200 copies; 100 at 5s, 100 at 2s 6d for the benefit of St. Thomas's Orphanage. *Printed by Mrs. Daniel.* 1894

35. POEMS. BY LAURENCE BINYON. Lge 8vo, pp 64. 200 copies, 10s. 1895

36. ODES SONNETS AND LYRICS OF JOHN KEATS. Lge 8vo, pp 76. 250 copies, 12s 6d. 1895

37. ALL AMIDST THE GARDENS FAIR. BY T[HOMAS] H[ERBERT] W[ARREN]. Sm 4to, pp 8. Perhaps 50 copies. *The first book in Fell double pica italic.* 1895

38. SONGS. BY MARGARET L. WOODS. 12mo, pp 32. 200 copies, 5s. *For the benefit of the Radcliffe Infirmary.* 1896

39. FANCY'S FOLLOWING. BY 'ANODOS' [MARY ELIZABETH COLERIDGE]. 8vo, pp 68. 125 copies, 7s 6d. 1896

40. THE LIFE OF RICHARD LOVELACE. BY ANTONY À WOOD. Sq 16mo, pp 32. 50 copies for the Lovelace Club. 1896

41. BY SEVERN SEA AND OTHER POEMS. BY HERBERT WARREN. 8vo, pp 80. 130 copies, 7s 6d. 1897

42. KEBLE'S EASTER DAY. 16mo, pp 12. 12 copies, printed and bound by Miss Rachel Daniel, none for sale. 1897

43. THREE JAPANESE PLAYS FOR CHILDREN. BY ROSINA FILIPPI. Illustrated by Alfred Parsons. 8vo, pp 72. 125 copies, 10s. 1897

44. CHRISTMAS (CAROLS). 12mo, pp 20. 120 copies, of which 50 were sold at 5s for the benefit of St. Thomas's Orphanage. 1897

45. HYMNS. BY ROBERT BRIDGES. Sm 4to, pp 76. 150 copies, 12s 6d. 1899

46. NOONTIDE BRANCHES. BY MICHAEL FIELD. Sm 4to, pp 56. 150 copies, 7s 6d. 1899

47. OUTLINES. BY W[ILLIAM] S[TEBBING]. 12mo, pp 72. 150 copies (only 45 for sale), 7s 6d. 1899

48. A CHRISTMAS WELCOME TO THE SAVIOUR GUEST. 8vo, pp 8. 95 copies printed by Mrs. Daniel for some St. Thomas institution, probably sold at 2s 6d. 1900

49. A ROYAL GUEST. 8vo, pp 12. 110 copies, printed by Mrs. Daniel, 5s. 1900

50. THE MUSES GARDIN FOR DELIGHTS or the Fift Booke of Ayres, onely for the Lute, the Base-vyoll and the voice. Composed by ROBERT JONES. Edited and with an Introduction by William Barclay Squire. Sm 4to, pp 64. 130 copies; in wrappers, 10s; "bound by Mrs. Daniel in limp Classic Vellum with leather ties," £1. 1901

51. THROUGH HUMAN EYES: POEMS BY A[LICE MARY] BUCKTON. Sm 4to, pp 68. 130 copies; in wrappers, 7s 6d; bound by Mrs. Daniel in limp vellum, 17s 6d. 1901

52. WIND ALONG THE WASTE. BY HON. MRS. WEDGWOOD. Sm 4to, pp 48. 130 copies; in wrappers, 10s; bound by Mrs. Daniel in limp vellum, £1. 1902

53. AILES D'ALOUETTE, SECOND SERIES. BY F. W. BOURDILLON. Sq 12mo, pp 84. 130 copies; in wrappers, 10s; bound by Mrs. Daniel in limp vellum, £1; in morocco, 30s. 1902

54. NOW IN WINTRY DELIGHTS. BY ROBERT BRIDGES. Lge 8vo, pp 32. 300 copies, 10s. 1903

55. PEACE: ODE WRITTEN ON THE CONCLUSION OF THE THREE YEARS' WAR. BY R[OBERT] B[RIDGES]. Lge 8vo, pp 8. Perhaps 100 copies, 5s. *Mrs. Daniel printed 10 copies on vellum, with vellum wrappers.* 1903

56. IN LAUDATIONEM BENEFACTORUM PRECES VESPERTINAE COLL. VIGORN. Sm 4to, pp 16. 140 copies, distributed in the Chapel seats. 4 copies on vellum. *The last book produced by Dr. Daniel.* 1906

57. THE QUEEN'S MAJESTY'S ENTERTAINMENT AT WOODSTOCK, 1575. Probably by GEORGE GASCOIGNE. With an Introduction by A. W. Pollard. Sm 4to, pp 60. 115 copies, 12s 6d. *The text of the Comedy had been printed by Dr. Daniel, probably in 1903; the rest of the book was printed in Fell types at the Clarendon Press in 1910.*

58. THE RECREATIONS OF HIS AGE. BY SIR NICHOLAS BACON. Sm 4to, pp 48. 130 copies, printed by Dr. Daniel, probably in 1903, were found in sheets after his death. A title-page and a short preface by Mr. Madan were added at the Clarendon Press and the edition issued by Mr. Leslie Chaundy, a bookseller of Oxford, at 10s 6d. 1919

59. THE DANIEL PRESS. Memorials of C. H. O. Daniel with a Bibliography of the Press, 1845–1919. Sm 4to, pp 206 + 13 leaves of illustrations. 500 copies, 21s; 60 copies (50 for sale), full 4to H M, with 10 extra illustrations and some actual leaves of the Daniel Press, numbered and signed by Mrs. Daniel, 2 guineas. 1921

And 145 minor pieces.

THE DARLINGTON PRESS (1768–1800)

GEORGE ALLAN, Blackwell Grange, Darlington, England

—: R 27, JM 317, L 200 :—

Most of the productions, of which 179 are recorded, were single sheets, ranging in subject from ballads and items of local or current interest to topographical and ecclesiastical antiquities. Very few are dated. The only books were as follows:

1. COLLECTIONS RELATING TO ST. EDMUND'S HOSPITAL. 4to. 50 copies. *Entirely the work of Mr. Allan.* 1769

2. COLLECTIONS RELATING TO SHERBURN HOSPITAL. 4to. *The largest and most important book from this Press.* 1771

3. THE ORIGIN AND SUCCESSION OF THE BISHOPS OF DURHAM. Printed from the original manuscript in the Dean and Chapter's Library at Durham. 4to. 1779

4. OF THE PATAGONIANS. 4to. *Printed for Mr. Pennant.* 1788

THE REV. GEORGE HENRY DASHWOOD (—1847—)

Stowe-Bardolph, England

1. SIGILLA ANTIQUA. Engravings from ancient seals attached to deeds and charters in the Muniment Room of Sir Thomas Hare, Baronet, of Stowe-Bardolph. Fourteen plates, drawn and engraved by William Taylor, with text and title. Folio. 1847

2. SIGILLA ANTIQUA. 2nd Series. Same title as previous. Eight plates, drawn and engraved by John Cleghorn, with text. 12¼ x 10, pp 14 + plates. 1862

Presumably there were other issues from this press.

PETER DAVIES, Publisher

Distributed in America by Random House

1. THE RECRUITING OFFICER: A COMEDY BY GEORGE FARQUHAR. Introduction by Sir Edmund Gosse; illustrations in color collotype by Vera Willoughby. 2 vols, folio. 550 sets, $20.00. *40 extra sets of the plates were printed, to go with the first 40 numbers.* 1928

2. SAPPHO. Complete Greek text, with English translation by J. A. Edmonds of Cambridge, and a glossary. Frontispiece by Vera Willoughby. Printed by Enschedé in a new Greek type; the English in Lutetia. Small folio. $20.00. 1928

3. THE ANATOMY OF DANDYISM. With some observations on Beau Brummel. Translated from the French by D. B. Wyndham Lewis. Introduction by Philip Guedalla; 8 etchings by Hermine Davide, colored by the Pochoir Process. 500 copies, $15.00. 1929

4. THE TWO MISTRESSES. From the French of ALFRED DE MUSSET. Introduction by George Saintsbury; 8 colored illustrations by Charles Laborde. 500 copies, $15.00. 1929

In preparation:

SOME GREEK LOVE POEMS. Collected and translated by J. M. Edmonds, and embellished by Vera Willoughby. *Uniform with No. 2.* 400 copies.

FORTUNIO. BY THEOPHILE GAUTIER. Illustrated by Hermine Davide.

TEN BOOKS OF EPIGRAMS. BY SIR THOMAS URQUHART.

THE REV. WILLIAM DAVY (1795–1807)

Lustleigh, Devon

—: R 28 :—

1. SYSTEM OF DIVINITY. 26 vols, 8vo. 14 sets only. 1795–1807

THE DAWBARN PRESS (—1867—)

W. DAWBARN, Liverpool

While the following item bears the imprint of Simpkin, Marshall and Co., the Liverpool publishers, the author states that it was "printed at the private press of his friend, W. Dawbarn, Esq."

1. CHARLES LAMB. BY THOMAS CRADDOCK. Cr 8vo, pp vii + 216. 1867

THE DE LA MORE PRESS (1895–)

Founded by Alexander Moring. Present address, 10 Clifford Street, Bond Street, London

—: R 153, T 210 :—

A commercial printing office which has printed and published a few special editions, principally of the older classics and liturgical books. Among them are:

1. THE ALCHEMIST. BY BEN JONSON. 1903
2. THE COMMUNION SERVICE. Edited by Vernon Staley. 1903
3. SHAKESPEARE'S OVID. Arthur Golding's Translation of the Metamorphoses. Edited by W. H. D. Rouse. 1904
4. THE SARUM MISSAL IN ENGLISH. Translated by Frederick E. Warren. 1911

THE DINGBAT PRESS (1926–)

1926, 51 Greenwich Avenue, New York City; by Christmas 1927 the press had moved to 17 St. Lukes Place

Beginning with an informal club of young printers, assembled for pleasure and experiment, possession of an actual press and the adoption of the present name occurred September 1 1927. The group consisted at first of Frank E. Powers,* Theodore Bixler, and Louis Rerra; later they were joined by Robert S. Josephy and Ted F. Gensamer.

1. RING OUT, WILD BELLS. From *In Memoriam*, by ALFRED LORD TENNYSON. 7½ x 5½, pp 11, Garamond italic, black and blue. 105 Eltham, boards, none for sale. (*Powers.*) Christmas 1926
2. CHRISTMAS EVE. From *The Sketch Book*, by WASHINGTON IRVING. 6⅛ x 4⅜, pp 26, Caslon, black and red. 150 ordinary, boards, none for sale. (*Bixler.*) Christmas 1926
3. EDGAR ALLAN POE: A PROBE BY PROF. JARVIS KEILEY. 8¼ x 5½, pp 28, Caslon, black and blue. 1000 Georgian (1 to 100 not for sale). (*Josephy—imprint, Prometheus Press.*) 1927
4. AN OLD GAME. BY HENRY VAN DYKE. With a woodcut by Floyd Bonar. 10¼ x 8, pp 9, Goudy Newstyle, black and green. 50 Head, none for sale. (*Powers.*) *First use of the "Dingbat" imprint.* December 1927

5. CHRISTMAS. From *The Sketch Book*, by WASHINGTON IRVING. Frontispiece drawn and colored by Teasdale Barney. 7⅞ x 5⅛, pp 12, Goudy Antique, black and red. 225 H M, none for sale. (*Bixler, Barney, and Gensamer.*) December 1927

THE DOLPHIN PRESS (————)

I. MADDEN, ESQ., 10 Spring Gardens, Brighton, England

The only data concerning this Press I have been able to find is one pamphlet, not dated, but subsequent to the publication of William Sharp's Collected Writings by Heinemann, from which the text is taken. The printed colophon gives the name and address of the press only, beneath which, in the copy at hand, is pencilled "by I. Madden, Esq., Limited to 50 copies."

1. THE LAST SUPPER. BY FIONA MACLEOD. 6¾ x 4⅜, pp 19, Bookman. 50 Abbey Mills, grey wrappers.

THE NOEL DOUGLAS REPLICAS (————)

NOEL DOUGLAS,* Publisher, 38 Great Ormond Street, London, W. C. 1. *Represented in the United States by Payson & Clarke, Ltd., 6 East 53rd Street, New York*

—: R 166 :—

Among the titles of a large and varied list of general publications these Replicas have elements of interest to collectors. They are "exact reproductions by photography of rare and fine editions," printed on Abbey Mills paper and bound in Japon boards. An edition of each volume limited to 100, or, in some cases, 250 numbered copies, is printed on hand-made paper and bound in vellum boards.

1. POETICAL SKETCHES, 1783. BY WILLIAM BLAKE. Demy 8vo, pp 76. 4s 6d and 25s.

2. HYDRIOTAPHIA, 1658. BY THOMAS BROWNE. Fcap 8vo, pp 240. 9s and 35s.

3. THE PILGRIM'S PROGRESS, 1678. BY JOHN BUNYAN. Pott 8vo, pp 250. 10s 6d and 2 guineas.

4. ODES, 1746. BY WILLIAM COLLINS. Demy 8vo, pp 58. 4s and 21s.

5. THE FIRST AND SECOND ANNIVERSERIES, 1621. BY JOHN DONNE. Demy 8vo, pp 120. 6s and 31s 6d.

6. THE DESERTED VILLAGE, 1770. BY OLIVER GOLDSMITH. Cr 4to, pp 48. 4s 6d and 25s.
7. THE ALCHEMIST, 1612. BY BEN JONSON. Cr 8vo, pp 112. 6s and 31s 6d.
8. POEMS, 1817. BY JOHN KEATS. Fcap 8vo. 5s and 25s.
9. POEMS, 1820. BY JOHN KEATS.
10. RUBAIYAT OF OMAR KHAYYAM, 1859.
11. LYRICAL BALLADS, 1798. (The edition with the Bristol imprint.) Demy 8vo. 9s and 42s.
12. AREOPAGITICA, 1644. BY JOHN MILTON.
13. MINOR POEMS (ENGLISH), 1645. BY JOHN MILTON. Demy 8vo. 6s and 31s 6d.
14. SONNETS, 1609. BY WILLIAM SHAKESPEARE. Demy 8vo. 5s and 31s 6d.
15. ADONAIS, 1817. BY PERCY BYSSHE SHELLEY (Pisa edition). Cr 4to. 4s 6d and 25s.
16. AMORETTI AND EPITHALAMION, 1595. BY EDMUND SPENSER. Roy 32mo. 5s and 25s.

THE DOVES PRESS (1900–1916)

T. J. COBDEN-SANDERSON AND EMERY WALKER
1900, No. 1 The Terrace, Hammersmith; 1909, 15 Upper Mall, Hammersmith. Mr. Walker withdrew in 1909

—: R 51, T 48 :—

Hand-made paper was used throughout and only the one face of type. Binding, except for items in wrappers as stated, and 16, 25, and 28, which were issued in morocco, is either limp vellum without ties or grey-blue Michalet boards with linen back. No. 6 is Lge 4to, 13¼ x 9¼; 16, 25, and 28 are 8vo, 6⅜ x 4½; all the rest are Sm 4to, 9¼ x 6½. This list is taken from No. 51 below, with a few details added from T.

1. CORNELII TACITI DE VITA ET MORIBUS IULII AGRICOLAE LIBER. Edited by J. W. Mackail. 225 paper, 25s; 5 vellum, 5 guineas. January 1901
2. THE IDEAL BOOK OR BOOK BEAUTIFUL. A Tract by T. J. COBDEN-SANDERSON on Calligraphy Printing and Illustration and on the Book Beautiful as a Whole. 300 paper, 12s 6d; 10 vellum, 3 guineas. February 1901
3. WILLIAM MORRIS. AN ADDRESS BY J. W. MACKAIL. Black and red. 300 paper, 15s; 15 vellum, 3 guineas. June 1901
4. SEVEN POEMS & TWO TRANSLATIONS BY ALFRED LORD TENNYSON. Black and red. 325 paper, 25s; 25 vellum, 6 guineas. July 1902

5. PARADISE LOST. A POEM IN XII BOOKS. THE AUTHOR JOHN MILTON. From the Text of the First Edition, 1669. Black and red. 300 paper, 3 guineas; 25 vellum, 15 guineas (3 with gold initials). Nov 1902

6. THE ENGLISH BIBLE. CONTAINING THE OLD TESTAMENT AND THE NEW TRANSLATED OUT OF THE ORIGINAL TONGUES BY SPECIAL COMMAND OF HIS MAJESTY KING JAMES THE FIRST & NOW REPRINTED WITH THE TEXT REVISED BY A COLLATION OF ITS EARLY AND OTHER PRINCIPAL EDITIONS & EDITED BY THE LATE REV. F. H. SCRIVENER M.A. LL.D. FOR THE SYNDICS OF THE UNIVERSITY PRESS CAMBRIDGE. Five volumes. Black and red. 500 paper, 15 guineas; 2 vellum, not for sale. *Mr. Tomkinson states that there is a third copy.* June 1903–June 1905

7. PARADISE REGAIN'D. A POEM IN IV BOOKS TO WHICH ARE ADDED SAMSON AGONISTES AND POEMS BOTH ENGLISH AND LATIN COMPOS'D ON SEVERAL OCCASIONS. THE AUTHOR JOHN MILTON. From the First Editions printed by the Author in 1645 and 1671 and 1673. Black and red. 300 paper, 3 guineas; 25 vellum, 15 guineas (3 with gold initials). November 1905

8. LONDON. An Address given at a Sitting of the Art Workers Guild 1891, by T. J. COBDEN-SANDERSON. Set and printed by Richard Cobden-Sanderson and presented to the Subscribers to the Doves Press. Wrappers. *The Catalogue Raisonné gives no vellum copies, but Mr. Tomkinson says there were 5.* March 1906

9. ESSAYS. BY RALPH WALDO EMERSON. 300 paper, 2 guineas; 25 vellum, 10 guineas. June 1906

10. FAUST. EINE TRAGOEDIE VON GOETHE. ERSTER THEIL. From the 1887 Weimar Edition. Black and red. 300 paper, 3 guineas; 25 vellum, 12 guineas (3 with gold initials). November 1906

11. UNTO THIS LAST: FOUR ESSAYS ON THE FIRST PRINCIPLES OF POLITICAL ECONOMY. BY JOHN RUSKIN. 300 paper, 25s; 12 vellum, 8 guineas. March 1907

12. AREOPAGITICA; A SPEECH BY MR. JOHN MILTON FOR THE LIBERTY OF UNLICENSED PRINTING TO THE PARLAMENT OF ENGLAND. Printed from the First Edition "printed in the yeare 1644." 300 paper, 25s; 25 vellum, £3 10s (3 with revised title). June 1907

13. SARTOR RESARTUS: THE LIFE & OPINIONS OF HERR TEUFELSDROECKH BY THOMAS CARLYLE. Black and red. 300 paper, £2 10s; 15 vellum, £12. November 1907

14. CATALOGUE RAISONNÉ of Books printed and published at The Doves Press, No. 1 The Terrace, Hammersmith. Black and red. 300 paper, 5s; no vellum. May 1908

15. MEN & WOMEN. BY ROBERT BROWNING. Two volumes. From the First Edition, 1855. Black and red. 250 paper, 2 guineas a volume; 12 vellum, 10 guineas a volume. Some copies flourished.
Volume I, June 1908; Volume II, December 1908

16. CREDO: PLENI SUNT COELI ET TERRA GLORIA TUA. BY T. J. COBDEN-SANDERSON. 250 paper, 1 guinea; 12 vellum, 3 guineas. April 1909

17. THE TRAGICALL HISTORIE OF HAMLET PRINCE OF DENMARKE. From the Second Quarto with additions from the First Folio. Black and red. 250 paper, 2 guineas; 15 vellum, 10 guineas. June 1909

18. SHAKESPEARES SONNETS. TERCENTENARY EDITION. From the First Edition, 1609. Black and red. 250 paper, 30s; 15 vellum, £7 10s.
November 1909

19. WILLIAM CAXTON. BY GEORGE PARKER WINSHIP. Black and red. 300 paper, 10s; 15 vellum, 50s. November 1909

20. FAUST. ZWEITER THEIL. From the Weimar Text specially revised for this Edition by the Editor of the Weimar Text, Professor Dr. Erich Schmidt. Black and red. 250 paper, 3 guineas; 22 vellum, 15 guineas; 3 vellum with capital initials in gold, £40. June 1910

21. THE CITY PLANNED. About 300, in wrappers. October 1910

22. THE CITY METROPOLITAN. About 300, in wrappers. November 1910

23. DRAMATIS PERSONAE. BY ROBERT BROWNING. From the First Edition, 1864. Black and red. 250 paper, 2 guineas; 15 vellum, 10 guineas.
January 1911

24. PERVIGILIUM VENERIS. From the Text as edited, rearranged, and supplemented by J. W. Mackail, Professor of Poetry in the University of Oxford. Black and red. 150 paper, 21s; 12 vellum, £5. Jan 1911

25. LAUDES CREATURARUM. BY S. FRANCIS OF ASSISI. The Italian Text with Translation by the Late Matthew Arnold. Printed alternately, Italian and English, in black and red. 250 paper, 21s; 12 vellum, £5.
January 1911

26. DIE LEIDEN DES JUNGEN WERTHER. VON GOETHE. From the Weimar Text. Black and red. 200 paper, £2; 20 vellum, £10; 5 vellum with initials in gold, £15. May 1911

27. A DECADE OF YEARS. POEMS BY WILLIAM WORDSWORTH, 1798–1807. Selected and arranged by T. J. Cobden-Sanderson. Black and red. 200 paper, 2 guineas; 12 vellum, 10 guineas. November 1911

28. IN PRINCIPIO. The first chapter of Genesis—ΓΕΝΕCIC ΚΟCΜΟΥ. From the *Authorized Version* first printed in 1611. Black and red. 200 paper, 21s; 12 vellum, £3. November 1911

29. CATALOGUE RAISONNÉ of Books Printed and Published at The Doves Press from its foundation in 1900 to June 1911. 2nd Edition. Black and red. 350 paper, 5s. November 1911

30. IPHIGENIE AUF TAURIS. EIN SCHAUSPIEL VON GOETHE. Black and red. 200 paper, £2; 20 vellum, £10; 12 vellum with initials in gold, £15. May 1912

31. THE TRAGEDIE OF ANTHONIE AND CLEOPATRA. BY MR. WILLIAM SHAKESPEARE. From the Text of the First Folio. Black and red. 200 paper, 2 guineas; 15 vellum, 10 guineas. October 1912

32. VENUS AND ADONIS. BY MR. WILLIAM SHAKESPEARE. From the Text of the First Edition, 1593. Black and red. 200 paper, 25s; 15 vellum, 5 guineas. October 1912

33. SHAKESPEARIAN PUNCTUATION. About 300, in wrappers. Oct 1912

34. TORQUATO TASSO. EIN SCHAUSPIEL VON GOETHE. Black and red. 200 paper, £2; 15 vellum, £10; 12 vellum with initials in gold, £15. March 1913

35. PROSPICE. Four-page announcement; about 300. March 1913

36. THE TRAGEDIE OF JULIUS CAESAR. BY MR. WILLIAM SHAKESPEARE. From the Text of the First Folio. Black and red. 200 paper, 2 guineas; 15 vellum, 10 guineas. July 1913

37. ON A PASSAGE IN JULIUS CAESAR. About 300, in wrappers. July 1913

38. ON A PASSAGE IN ANTHONIE & CLEOPATRA. About 300, in wrappers. July 1913

39. AMANTIUM IRAE. LETTERS ADDRESSED BY T. J. S. [T. J. COBDEN-SANDERSON] to Lord & Lady Amberley in the years 1864–1867. 150 paper, 2 guineas; 3 vellum, not for sale. January 1914

40. THE NEW SCIENCE MUSEUM. About 300, in wrappers. January 1914

41. CORIOLANUS. BY WILLIAM SHAKESPEARE. From the Text of the First Folio. Black and red. 200 paper, 2 guineas; 15 vellum, 10 guineas. March 1914

42. ON A PASSAGE IN SHELLEY'S ODE TO LIBERTY. About 300, in wrappers. April 1914

43. SHELLEY. Poems selected and arranged by T. J. Cobden-Sanderson. Black and red. 200 paper, 2 guineas; 12 vellum, 12 guineas. July 1914

44. WORDSWORTH'S COSMIC POETRY. About 300, in wrappers. Dec 1914

45. KEATS. Poems selected and arranged by T. J. Cobden-Sanderson. Black and red. 200 paper, 2 guineas; 12 vellum, 12 guineas. January 1915

46. LUCRECE. BY WILLIAM SHAKESPEARE. From the Text of the First Edition, 1594. Black and red. 175 paper, 25s; 10 vellum, 5 guineas. April 1915

47. THE PRELUDE. BY WILLIAM WORDSWORTH. From the First Edition. Black and red. 155 paper, 3 guineas; 10 vellum, 15 guineas. Dec 1915

48. GOETHE: AUSERLESENE LIEDER, GEDICHTE UND BALLADEN. EIN STRAUSS. Selected and arranged by T. J. Cobden-Sanderson. From the Weimar Edition. Black and red. 175 paper, 3 guineas; 10 vellum, 15 guineas. September 1916

49. TOWARDS AN EMPIRE OF SCIENCE. *No record of edition, and not listed in the Journals, but Mr. Tomkinson says there were about 300.* September 1916

50. LITERATURE AND SCIENCE. *Same note as 49.* September 1916

51. CATALOGUE RAISONNÉ. Final Edition. Black and red. 150 paper, 2 guineas; 10 vellum, 10 guineas. December 1916

THE DOW PRESS (—1908—)

ARTHUR W. DOW, New York City (or vicinity)

Mr. Dow was a Professor in the Teachers' College of Columbia University and wrote at least one book on Picture Composition. He used this press partly for color-printing from blocks cut by himself. One book has been found.

1. BY SALT MARSHES: POEMS BY EVERETT STANLEY HUBBARD. Pictures in color by Arthur W. Dow. 1908

THE DRIFTWIND PRESS (1918–)

WALTER J. COATES,* 1918, East Calais, Vermont;
1922, North Montpelier, Vermont

—: R 120 :—

With an old Golding Press (relic of earlier years as a job printer) set up in the back room of his grocery store, Mr. Coates is printing occasional books and pamphlets for himself and his friends. More than that, and much more it is, his interest and effort have been devoted for some years to printing the native literature of Vermont, in an attempt "to weld her literary voices into one school of expression and revive the former literary

prestige of the state." To that end he inaugurated a little magazine, "Driftwind," devoted entirely to the work of Vermont authors, which has grown in a little over two years from sixteen to forty-eight pages. Since the beginning of Volume II the burden of editorial work has been taken over, in part, upon other shoulders; particularly by Vrest Orton, a Vermonter transplanted to New York whose affections still cling to the homeland. There are vision and purpose here, differing only in degree from the impulse which informed Kelmscott and the other great presses. No hand-made paper is used, and binding is usually wrappers.

1. UNSPOKEN TRAVAIL AND OTHER VERSE. BY WALTER J. COATES. Cr 8vo, pp 28. 50 copies. October 1918

2. BLACK MOOD AND LATER POEMS. BY WALTER J. COATES. Sq 12mo, pp 12. 27 copies. N D [1919]

3. MORE POEMS OF HENRY CLINTON WEBSTER. Posthumous edition, selected by Walter J. Coates. Cr 12mo, pp 20. 28 copies. 1925

4. TWO ESSAYS. Infidelity as a World Bugaboo and The Laggard Church. BY WALTER J. COATES. 24mo, pp 16. 35 copies. 1925

5. A FRAGMENT JUST NOW UNEARTHED & SO ENTITLED "I HAVE BEEN AROUND SOME." Being an unvarnished Tale as told by a citizen of Lyons France to an English Gentleman, concerning the extent of some of his travels during an active life in the demi-monde. Drawne out of auncient workes by Vrest Orton, Gent. 8vo, pp 9. 50 copies, $1.25. 1925–6

6. SHADOWS OF COLOUR. BY DARÈ. Nar 8vo, pp 34. 100 copies privately printed, numbered and signed by Dare Frances. December 1926

7. VERMONT IN HEART AND SONG. Tributes to the State from her Early Singers. Compiled by Walter J. Coates. 12mo, pp iv + 44 + ii. 500 copies. 1926

8. HUBBARDTON BATTLE: BALLAD. BY WALTER J. COATES. Written for the Vermont Sesqui-Centennial Anniversary at Hubbardton, July 7, 1927. 12mo, pp 17. 300 copies. 1927

9. FAVORITE VERMONT POEMS: SERIES I. Selected by Walter J. Coates. 8vo, pp 52. 500 copies. 1928

10. BALLAD OF GENE DEBS. BY SARAH N. CLEGHORN. 10½ x 4, pp 8. 1500 copies. July 1928

11. DRIFTWIND FROM THE NORTH HILLS. A Magazine. Vol I, 12 Numbers, April 1926 to March 1927. Vol II, 6 Numbers bi-monthly, June 1927 to April 1928. Vol III, 6 Numbers bi-monthly, beginning July 1928. Subscription $2.00.

HOWARD DUDLEY (b. 1820–d. 1864)

Horsham, Sussex

At fifteen and sixteen years of age he wrote, illustrated, made wood engravings, and printed two small books. They were preliminary indications, borne out by his adopting the profession of wood engraving.

1. JUVENILE RESEARCHES, or A Description of some of the principal Towns in the Western Parts of Sussex, and the Borders of Hants. 12mo. 1835
2. THE HISTORY AND ANTIQUITIES OF HORSHAM. 12mo. 1836

DR. WILLIAM DUGARD (b. 1606–d. 1662)

—: R 25 :—

At the time he was operating a private press he was head master of the Merchant Taylor's School in London. Record of earlier items, if any, is lost, but "The Eikon Basilike, intended to cause a popular reaction in favour of Charles I, but which came out just too late to save his life, was first printed at the private press of Dr. William Dugard." (F. Madan.)

1. EIKON BASILIKE (which he "received from Mr. Simmons, his Majesty's chaplain.") (*Printed for Richard Royston.*) February 9 1648
2. ELENCHUS MOTUUM NUPERORUM IN ANGLIA.
3. SALMASIUS DEFENSIO REGIA. 1649–50
4. THE RACORIAN CATECHISM.
5. THE REFORMED SCHOOL AND THE REFORMED LIBRARY KEEPER. BY JOHN DURIE. 16mo. *Printed for Robert Littlebury: London.* 1651
6. EIKONOKLASTES. BY JOHN MILTON. *A reply to the Salmasius.*

There may have been more.

THE DUN EMER PRESS

See Cuala Press

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*DUNSTER HOUSE BOOKSHOP**

20 South Street, Cambridge, Massachusetts

—: R 172 :—

A publishing program which follows the private press tradition rather closely.

DUNSTER HOUSE PAPERS: 75c each.

1. No. 1: FREEDOM OF SPEECH IN WAR TIME, BY ZECHARIAH CHAFEE, JR. 1919

2. No. 2: THE PROBLEM OF NATIONALIZATION, BY THE VISCOUNT HALDANE OF CLOAN. 1920

3. No. 3: AN INTRODUCTION TO AMERICAN LAW, BY ROSCOE POUND. 1920 Reprinted 1924

4. No. 4: MR. JUSTICE HOLMES AND THE CONSTITUTION, BY FELIX FRANKFURTER. 1927

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5. A SELECTION OF BOOKS from the Library of the late John Williams White, formerly Professor of Greek in Harvard University. *A catalogue designed by Bruce Rogers.* Ordinary edition, $1.00; 100 uncut, $3.50. 1921

6. NOTES AND REVIEWS. BY HENRY JAMES. 1000 copies, $5.00; 30 Normandy Vellum, $10.00. *Typography by Pierre La Rose.* 1921

7. TWO POEMS BY JOHN FREEMAN. 375 copies, $3.50; 50 H M, $10.00. *Designed by Bruce Rogers.* 1921

8. PRIAPUS AND THE POOL. BY CONRAD AIKEN. 375 copies, $2.50; 50 H M, signed, $10.00. *Designed by Bruce Rogers.* 1922

9. A MOST UNHOLY TRADE. BY HENRY JAMES. 100 numbered, $2.50. The Sargent portrait redrawn on linoleum by W. Murray. 1923

The first production of the Scarab Press, a name used to preserve anonymity by one man who printed and bound the book alone.

10. MICROCOSMOGRAPHIA ACADEMICA. BY F. M. CORNFORD. 60c. 1923

11. †THE ROMAN LETTERS OF ALBRECHT DÜRER. 350 (actually only 257) copies, $5.00. *Designed by Bruce Rogers.* 1924

12. LUCIFER. BY GEORGE SANTAYANA. 415 copies, $10.00. *Designed by Pierre La Rose.* 1924

13. FRAGMENTS. BY RUPERT BROOKE. Collected by R. M. G. Potter. 94 H M, $7.50; 5 vellum, $75.00. *Produced entirely by Dick Potter.* 1925

14. NOBODADDY. BY ARCHIBALD MACLEISH. 700 H M, $6.00; 50 large paper, $10.00. Title-page by W. A. Dwiggins; *Produced by the Pynson Printers.* 1926

15. COLLECTED POEMS OF EDWIN ARLINGTON ROBINSON. 5 vols, each signed, $50.00. 1927

ARTHUR M. ELLIS* (1927–)

1001 Citizens National Bank Building, Los Angeles, California

—: R 121 :—

An attorney by profession, Mr. Ellis modestly questions his status as a printer. "By way of recreation," he admits, "I occasionally take a little fling at press work." He cares less about handling type than ink and has most of his composition done on the Monotype, but he is well equipped with presses; a Colt's Armory, a Chandler & Price Gordon, and a Vandercook Proof Press. Mr. Ellis reports only one book, but has several others in contemplation.

1. THE INDIANS OF LOS ANGELES COUNTY. BY HUGO REID. 9½ x 6¼, pp 70, Monotype Caslon. 200 copies, various bindings, for presentation only. March 1927

THE ELM PRESS (1901–1902)

EVERETT LEE MILLARD,* Highland Park, Illinois

The Press took its name from the founder's initials, and was most appropriately installed in a house built of elm logs and surrounded by the same trees. The press was a 6 x 9 Pilot, simplest of hand presses.

1. CERTAIN POEMS BY GEORGE WITHER. With decorations by Day McBirney, and a frontispiece portrait on India paper from an old engraving by W. Marshall. 16mo. 85 L. L. Brown. January 1901

2. ESSAYS BY ABRAHAM COWLEY. With initials and decorations by Peter Verburg, and a frontispiece portrait on India paper from an old engraving by W. Faithorne. Nar 8vo. 110 Batchelor. 1902

There were a few pamphlets also. In the fall of 1902 Mr. Millard gave the press and type to Hull House, a social settlement in Chicago, and also contributed his services towards establishing a printing department, which has now become an important part of the institution.

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*THE ELM TREE PRESS** (1907–)

THE DANA FAMILY, Woodstock, Vermont

—: R 157 :—

1. ALYS OF SCOTLAND : STORIES BY FRANCES SERRIL LADD. 25 copies. 1907

2. ECZEMA: A BRIEF ACCOUNT OF BEING OVERDONE. Pamphlet. 100 copies, *privately printed.* 1908

3. AGAMEMNON. Fitzgerald's version of the Tragedy by Aeschylus. 9 x 6, pp 80. 300 copies at $2.00. 1908

4. HORACE FOR MODERN READERS (Chiefly the Odes). Edited by Charles L. Dana and John Cotton Dana. 9 x 6, pp 150. $3.00. 1908

5. THE LIBRARY AND THE LIBRARIAN: ESSAYS BY EDMUND L. PEARSON. $2.00. 1909

6. COPA: THE HOSTESS OF THE INN. Edited by Charles L. Dana and John Cotton Dana. Portraits of Propertius and Keppler. 9 x 6, pp 44. 400 copies at $1.00. 1909

7. THE OLD LIBRARIAN'S ALMANACK. BY EDMUND L. PEARSON. 8 x 6, pp 40. 400 copies, $2.00. *The Librarian's Series, No. 1.* 1909

8. THE LIBRARIAN. Selections from articles by EDMUND L. PEARSON. 9 x 6, pp 80. $1.50. *The Librarian's Series, No. 2.*

9. THE INTELLECTUAL TORCH. BY JESSE TORREY. Introduction by E. H. Virgin. 9 x 6. $2.00. *The Librarian's Series, No. 3.*

10. THE LETTERS OF HORACE FOR MODERN READERS. Edited by Charles L. Dana and John Cotton Dana. 9 x 6, pp 150. $3.00. 1911

11. PERVIGILIUM VENERIS. Translated into English in the original metre by Elizabeth Hickman DuBois, Ph.D. Drawings by Dela P. Mussey and illuminated decorations. Folio, black and red. 125 Van Gelder, boards, $5.00. 1911

12. THE HUNDRED RIDDLES OF SYMPHOSIUS. Translated from the Latin and edited with an Introduction and Notes by Elizabeth Hickman DuBois, Ph.D. 9 x 6, pp 86. 300 copies, $2.00. 1911

13. THE CONSERVATION OF YOUTH AND DEFENSE OF AGE. BY ARNALDUS OF VILLA NOVA, 1290. Translated into quaint English by Dr. Jonas Drummond, 1542. 9 x 6, pp 44, Cloister Black. 500 copies, $2.00. 1912

14. ORIGINES GOLFIANAE. BY ARTHUR V. TAYLOR. 8½ x 5½, pp 100. 500 copies, $2.00. 1916

15. ESSAY ON BIBLIOGRAPHY AND THE ATTAINMENTS OF A LIBRARIAN. Translated from the French of Parent the Elder by Mrs. Schuyler VanRensselaer. 300 copies, $2.00.

16. AMERICAN ART. BY JOHN COTTON DANA. With a bookplate by F. S. King. 9 x 6, pp 34. 200 copies, $1.00.

17. SATIRES OF HORACE. 9 x 6, pp 83. $2.00. 1916

18. CHURCH OF BAPTISED BRETHREN OF ROYALTON, VERMONT. 9 x 6, pp 72. $2.50. 1919

19. NEW ENGLAND PIONEER. BY MARY M. BILLINGS FRENCH. Illustrated. 9 x 6, pp 44. $3.00. 1927

THE ELSTON PRESS (1901–1904)

Clarke Conwell, New Rochelle, New York

—: R 73 :—

With the exception of No. 20, the following books are printed on hand-made paper, usually in black and red, and are bound in boards with linen back or in cloth with the top edge gilded. Beginning with No. 6, Caslon Old Roman type was used. The list is not certainly complete, but is nearly so. Practically all of the books contain decorations designed by H. M. O'Kane.

1. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. 4to. 485 copies, $5.00; 60 J V, vellum with ties, $15. 1900

2. THE PHILOBIBLON OF RICHARD DE BURY. From the 1832 translation of John Bellingham Inglis. Roy 8vo. 485 copies, $5; 70 J V, vellum with ties, $15.00. 1901

3. THE HOUSE OF LIFE. BY DANTE GABRIEL ROSSETTI. 4to. 310 copies, $10.00. 1901

4. THE VISION OF WILLIAM CONCERNING PIERS, THE PLOWMAN. [WILLIAM LANGLAND]. Text of Professor Skeat. Folio, (copy of) Chaucer. 210 copies, $10.00. 1901

5. THE TALE OF GAMELYN (Fourteenth Century). Text of Professor Skeat. 16mo, (copy of) Chaucer. 200 copies, $3.00. 1901

6. THE SONNETS OF SHAKESPEARE. From the first edition of 1609. Roy 8vo. 210 copies, $5.00. 1901

7. THE ART AND CRAFT OF PRINTING. BY WILLIAM MORRIS. 8vo. 210 copies, $5.00. *Reprint of Kelmscott No. 53.* 1902

8. SOME NOTES ON EARLY WOODCUT BOOKS. BY WILLIAM MORRIS. 8vo. 120 copies, $5.00. 1902

9. COMUS, A MASKE. BY JOHN MILTON. From the original edition of 1637. 8vo. 160 copies, $5.00. 1902

10. ENDYMION. BY JOHN KEATS. From the first edition of 1818. 8vo. 160 copies, $7.00. 1902

11. ROSALYNDE, OR EUPHUES GOLDEN LEGACIE. BY THOMAS LODGE. From the edition of 1592, in the original spelling. 8vo. 160 copies, $7.00. 1902

12. THE RAPE OF THE LOCK. BY ALEXANDER POPE. From the edition of 1714. 8vo. 160 copies, $5.00. 1902

13. FIVE ARTHURIAN POEMS. BY WILLIAM MORRIS. 8vo. 178 copies, $5.00. 1902

14. THE SONG-STORY OF AUCASSIN AND NICOLETE. Andrew Lang's translation. Sq 12mo. 280 copies. 1902

15. PANDOSTO: OR, THE HISTORIE OF DORASTUS AND FAWNIA. BY ROBERT GREENE. 8vo. 160 copies. 1902

16. SIR GALAHAD, A CHRISTMAS MYSTERY. BY WILLIAM MORRIS. 4to. 180 copies. 1902

17. SELECTED POEMS FROM THE HESPERIDES OF ROBERT HERRICK. 8vo. 260 copies. 1903

18. THE PATTERNE OF PAINEFULL ADVENTURES, gathered into English by Laurence Twine. 8vo. 170 copies. 1903

19. THE MOST PLEASANT AND DELECTABLE TALE OF THE MARRIAGE OF CUPID AND PSYCHE. William Adlington's translation. 12mo. 120 copies. 1903

20. A MASQUE OF LOVE. BY CHARLES ERSKINE SCOTT WOOD. 8vo. 500 M B M. *Published by Walter M. Hill, Chicago.* 1904

THE ERAGNY PRESS (1894–1914)

LUCIEN* AND ESTHER PISSARRO

1894, Epping, Essex; 1897, 62 Bath Road, Bedford Park; 1900, The Brook, Hammersmith, London

—: R 40, T 60 :—

The following List was supplied by the courtesy of Mr. Pissarro. All the illustrations and decorative features, unless otherwise specified, were designed by Mr. Pissarro and cut on wood by either himself or his wife. Most of the bindings are paper boards, printed in flower patterns, with paper backs. Hand-made paper is used throughout.

1. THE QUEEN OF THE FISHES: an adaptation in English of a fairy tale of Valois. BY MARGARET RUST. Illustrations, some colored. The text was hand-written and reproduced by process. 8vo. 130 Japanese paper. 20s. 1894

The following fourteen books were printed in the Vale type

2. THE BOOK OF RUTH *and* THE BOOK OF ESTHER. Five illustrations, and initials. 12mo, black and red. 155 Arnold, 16s. 1896

3. MORALITÉS LÉGENDAIRES. BY JULES LAFORGUE. Frontispiece, borders, and initials. 2 vols, 8vo, black and red. 220 sets, 16s a volume. 1897–8

4. DEUX CONTES DE MA MÈRE L'OYE: LA BELLE AU BOIS DORMANT *and* LE PETIT CHAPERON ROUGE. BY CHARLES PERRAULT. Illustrations and designs. 8vo. 220 Arnold, 20s; 4 vellum, not for sale. 1899

5. LA LÉGENDE DE SAINT JULIEN L'HOSPITALIER. BY GUSTAVE FLAUBERT. Frontispiece, initials, and border. 16mo. 226 Arnold, 15s. *Uniform with 7 and 8.* 1900

6. LES BALLADES DE MAISTRE FRANÇOIS VILLON. Frontispiece, initials, and borders. 8vo, black and red. 222 Arnold, 25s; 4 Japanese H M, not for sale. *Uniform with 9.* 1900

7. UN CŒUR SIMPLE. BY GUSTAVE FLAUBERT. Woodcut title-page. 16mo. 226 Arnold, 15s. *Uniform with 5 and 8.* 1901

8. HÉRODIAS. BY GUSTAVE FLAUBERT. Woodcut title-page. 16mo. 226 Arnold, 15s. *Uniform with 5 and 7.* 1901

9. AUTRES POÉSIES DE MAISTRE FRANÇOIS VILLON ET DE SON ÉCOLE. Frontispiece, borders, and initials. 8vo, black and red, borders in green. 222 Arnold, 20s; 4 Japanese H M, not for sale. *Uniform with 6.* 1901

10. LES PETITS VIEUX. BY EMILE VERHAEREN. Frontispiece in color, and initials. Oblong 16mo, black and red. 230 Japanese H M. 1901

11. OF GARDENS: AN ESSAY. BY FRANCIS BACON. Frontispiece, border, and initials. 12mo, black, red, and green. 226 Arnold, 16s. 1902

12. CHOIX DE SONNETS DE PIERRE DE RONSARD. Frontispiece, initials, and borders. 8vo, black and red. 226 Arches, 30s. 1902

13. HISTOIRE DE PEAU D'ANE. BY CHARLES PERRAULT. Three illustrations by T. Sturge Moore, and frontispiece, initials, and borders by Lucien Pissarro. 8vo, black and red. 230 Arches, 21s. 1902

14. ABRÉGÉ DE L'ART POÉTIQUE. BY PIERRE DE RONSARD. Initials and ornaments. 8vo. 226 Arches, 15s; 2 trial copies on other papers, not for sale. 1903

15. C'EST D'AUCASSIN ET DE NICOLETE. Frontispiece in five colors. Seen through the press by F. W. Bourdillon. 8vo, black and red. 230 Arches, 30s. 1903

The following books are all printed in the Brook type, designed by Lucien Pissarro and cut by E. P. Prince, and are printed on Arches hand-made paper with a special watermark, small demy, 16½ x 21.

16. A BRIEF ACCOUNT OF THE ORIGIN OF THE ERAGNY PRESS . . . BY T. STURGE MOORE. Fifteen woodcuts reprinted from previous books. 8vo. 235 paper, 25s; 6 vellum, 5 guineas. 1903

17. THE DESCENT OF ISHTAR. BY DIANA WHITE. With frontispiece designed by the author. 12mo, black and red, border in green. 226 paper, 12s 6d; 5 (T says 10) vellum, 3 guineas. 1903

18. AREOPAGITICA. BY JOHN MILTON. 4to, black and red, in double columns—the only Eragny book so done. 200 paper, 31s 6d; 10 vellum, 7 guineas. 1904

19. SOME POEMS BY ROBERT BROWNING. Frontispiece in five colors. 8vo, black and red. 215 paper, 30s; 10 vellum, £7. 1904

20. CHRISTABEL, KUBLA KHAN, FANCY IN NUBIBUS, *and* SONG FROM ZAPOLYA. BY S. T. COLERIDGE. Chiaroscuro frontispiece. 8vo, black, red, and green. 226 paper, 21s; 10 vellum, 5 guineas. 1904

21. SOME OLD FRENCH AND ENGLISH BALLADS. Edited by Robert Steele. With music and colored frontispiece. 8vo, black and red. 200 paper, 35s; 10 vellum, 7 guineas. 1905

22. DREAM-COME-TRUE. POEMS BY LAURENCE BINYON. With frontispiece designed and engraved by the author. 12mo, black and red, border in green. 175 paper, 12s 6d; 10 vellum, 3 guineas. 1905

23. THE LITTLE SCHOOL, A POSY OF RHYMES. BY T. STURGE MOORE. With four woodcuts by the author. 12mo, black and green. 175 paper, 18s; 10 vellum, 4 guineas. 1905

24. LA BELLE DAME SANS MERCI. BY JOHN KEATS. Oblong 32mo, black and red. 200 paper, 5s; 10 vellum, 21s. 1906

25. SONGS BY BEN JONSON: a selection from the plays, masques, and poems, with the earliest known settings of certain numbers. The music seen through the press by Mr. William Barclay Squire. Frontispiece in four colors. The first use of the music type designed by Lucien Pissarro. 8vo, black and red. 175 paper, 40s; 10 vellum, 7 guineas. 1906

26. VERSES BY CHRISTINA G. ROSSETTI. Reprinted from G. Polidori's edition of 1847. Edited by J. D. Symon. 8vo, black and red. 175 paper, 21s; 10 vellum, 5 guineas. 1906

27. RIQUET A LA HOUPPE. Deux versions d'un conte de ma mère Loye. With woodcut initials enclosing small illustrations, in four colors. 16mo, black and red. 75 paper, 25s (T mentions 5 more on paper, printed in grey and orange, not for sale); 8 vellum, 4 guineas. 1907

28. HISTOIRE DE LA REINE DU MATIN ET DE SOLIMAN BEN DAOUD. BY GÉRARD DE NERVAL. With frontispiece and twelve initials in gold and colors, and 30 line illustrations in grey. 8vo. 130 paper, numbered. *Printed for the Société des Cent Bibliophiles, Paris.* 1909

29. POËMES TIRÉS DU LIVRE DE JADE. BY JUDITH GAUTIER. Seven illustrations in gold and colors, and 12 colored ornaments. Cr 8vo, red, grey, gold, and other colors. 120 J v, £4; 10 vellum, 8 guineas. 1911

30. LA CHARRUE D'ERABLE. BY EMILE MOSELLY. With 12 compositions of Camille Pissarro, engraved by Lucien Pissarro and printed in chiaroscuro, and 10 each of initials and colored head and tail pieces. 8vo. 118 paper, numbered. *Printed for the Société du Livre Contemporain, Paris.* 1912

31. WHYM CHOW, FLAME OF LOVE. BY MICHAEL FIELD. 8vo. 27 paper, numbered, privately printed for the author. 1914

THE ESSEX HOUSE PRESS (1898–1909)

C. R. ASHBEE, AND DR. A. K. COOMARASWAMY associated from 1906. 1898, Essex House, Mile End Road, London; 1902, Chipping Campden, Gloucestershire

—: R 41, T 67 :—

One of the industries of the Guild of Handicraft. TYPES: Early books in Caslon; Endeavour, 12-point, and Prayer Book, 18-point, both designed by C. R. Ashbee. PAPER: Batchelor hand-made, three sizes, with special watermark. The following list is taken from No. 84.

1. MEMORANDUM AND ARTICLES OF ASSOCIATION OF THE GUILD OF HANDICRAFT, LTD. 4to. A few copies for the Shareholders of the Company. 1898

2. THE TREATISES OF BENVENUTO CELLINI ON METAL WORK AND SCULPTURE. 4to. 600 copies, 35s. 1898

3. THE HYMN OF BARDAISAN. Rendered into English Verse from the Syriac text by F. Crawford Burkitt. Initial by C. R. Ashbee, cut by W. Hooper. 16mo, black and red. 300 copies, 7s 6d. 1899

4. THE PILGRIM'S PROGRESS. BY JOHN BUNYAN. Edited by Janet E. Ashbee. Woodcut frontispiece by Reginald Savage. 16mo, black and red. 750 copies, 30s. 1899

5. BEAUTY'S AWAKENING, A MASQUE OF WINTER AND SPRING. 4to. 25 copies, for the Art Workers' Guild, mostly privately distributed. *The pages were electrotyped and used for a special number of "The Studio."* 1899

6. ADONAIS. BY PERCY BYSSHE SHELLEY. Cr 8vo, initials rubricated. 50 vellum, 30s. *The first of a series of Great Poems of the Language, printed entirely on vellum.* 1900

7. RUSKIN AND MODERN BUSINESS. BY GEORGE THOMSON OF HUDDERSFIELD. Reprinted for the author from *The Spectator* of February 17 1900. 4to, pamphlet. 50 copies. 1900

8. SAINT MARY STRATFORD BOW. BY OSBORN C. HILLS. A monograph printed for the London Survey Committee, with structural illustrations by members of the Committee. 4to. 250 copies, 12s 6d. 1900

9. THE POEMS OF WILLIAM SHAKESPEARE, according to the text of the original copies, including the Lyrics, Songs, and Snatches found in his Dramas. Arranged and collated by F. S. Ellis. Woodcut by Reginald Savage. Sm 4to, black and red. 450 copies, £2. 1900

10. THROUGH THE GATEWAY: POEMS BY FRANCIS WILLIAM BOURDILLON. Sm 8vo. 50 copies, privately printed for the author. December 1900

11. THE EVE OF ST. AGNES. BY JOHN KEATS. Rubricated, and with a woodcut by Reginald Savage, hand-colored. Cr 8vo. 125 vellum, 2 guineas. *Great Poems Series No. 2.* 1900

12. THE COURTYER OF COUNT BALDESSAR CASTILIO. Done into Englyshe by Thomas Hoby. Edited from the first edition of 1561 by Janet E. Ashbee. Sm 4to. 200 copies, 3 guineas. 1900

13. JOHN HUNTER LEAVES ST. GEORGE'S HOSPITAL, OCTOBER 16TH, 1793. An explanatory notice of the picture by A. D. McCormick, R. B. A. 8vo. A few copies privately printed for the Hospital Authorities. 1901

14. GRAY'S ELEGY IN A COUNTRY CHURCHYARD. Frontispiece by George Thomson, cut by W. Hooper, and hand-colored. Rubricated. Cr 8vo. 125 vellum, 2 guineas. *Great Poems Series No. 3.* 1901

15. HYMN ON THE DEATH OF PRESIDENT LINCOLN. Frontispiece and bloomers designed by C. R. Ashbee, cut by W. Hooper, and hand-colored. 125 vellum, 2 guineas. *Great Poems Series No. 4.* 1901

16. AN ENDEAVOUR TOWARDS THE TEACHING OF JOHN RUSKIN AND WILLIAM MORRIS. BY C. R. ASHBEE. Initials and cut of Essex House by George Thomson. 8vo, Endeavour type (first use). 350 copies, 21s. 1901

17. A REPORT BY C. R. ASHBEE TO THE COUNCIL OF THE NATIONAL TRUST FOR PLACES OF HISTORIC INTEREST AND NATURAL BEAUTY. 4to, black and red. 350 copies (only 50 on Essex House paper at 10s 6d.); 300 distributed in U. S. A. 1901

18. A JOURNAL OF THE LIFE AND TRAVELS OF JOHN WOOLMAN IN THE SERVICE OF THE GOSPEL. Woodcut by Reginald Savage. 16mo, Caslon, black and red. 250 copies, 2 guineas. 1901

19. THE PRAISE OF FOLIE. BY ERASMUS. Englished by Sir Thomas Challoner, Knight, 1549. Edited by Janet E. Ashbee. Woodcuts and borders by William Strang, cut by Bernard Sleigh. 4to, Caslon. 250 copies, 3 guineas. 1901

20. SOME FRUITS OF SOLITUDE. BY WILLIAM PENN. Frontispiece by T. Sturge Moore. 16mo, Caslon, black and red. 250 copies, 2 guineas. 1901

21. AMERICAN SHEAVES AND ENGLISH SEED CORN: BEING A SERIES OF ADDRESSES MAINLY DELIVERED IN THE UNITED STATES, 1900–1901. BY C. R. ASHBEE. 8vo, black and red. 300 copies, 30s. 1901

22. THE PSALTER OR PSALMS OF DAVID FROM THE BIBLE OF ARCHBISHOP CRANMER. Edited by Janet E. Ashbee. Bloomers for each Psalm, designed by C. R. Ashbee, cut by W. Hooper. 4to, black and red. 250 paper, 4 guineas; 10 vellum, 16 guineas. 1901

23. THE EPITHALAMION OF SPENSER. Frontispiece by Reginald Savage, hand-colored. Written and gilded letters by Miss Florence Kingsford. Cr 8vo, Caslon, black and red. 150 vellum, 2 guineas. *Great Poems Series No. 5.* 1901

24. A LETTER FROM PERCY B. SHELLEY TO T. PEACOCK, JULY, MDCCCXVI. 8vo, black and red. 45 paper and 5 vellum, privately printed for the owner of the MS. 1901

25. THE OLD PALACE OF BROMLEY-BY-BOW. BY ERNEST GODMAN. Illustrations by the author and members of the Committee. 4to, Caslon. 350 copies (not Essex House paper), 21s. 1902

26. THE DOINGS OF DEATH. A set of twelve woodcuts by WILLIAM STRANG, cut by Bernard Sleigh. Oblong folio, black and brown. 140 copies, 6 guineas, and the blocks destroyed. 1902

27. THE MASQUE OF THE EDWARDS OF ENGLAND. BY C. R. ASHBEE. Drawings by Edith Harwood, lithographed and hand-colored. Folio. 300 grey O. W. paper, 3 guineas; 20 vellum, 12 guineas. 1902

28. THREE LETTERS OF ROBERT LOUIS STEVENSON. Sm. 4to, Caslon. 54 paper and 6 vellum, privately printed for the owner of the MS. 1902

29. CHAUCER'S THE FLOWER AND THE LEAF. Illustrations and ornamental letters by Edith Harwood. Cr 8vo, Caslon, black and red. 165 vellum, 3 guineas. *Great Poems Series No. 6.* 1902

30. BURNS'S TAM O'SHANTER. Frontispiece and initial by William Strang. Written and gilded letters by Miss Florence Kingsford. Cr 8vo, Caslon, black and red. 150 vellum, 2 guineas. *Great Poems Series No. 7.* 1902

31. MILTON'S COMUS. Frontispiece by Reginald Savage, hand-colored. Written and gilded letters by Miss Florence Kingsford. Cr 8vo, Caslon, black and blue. 150 vellum, 3 guineas. *Great Poems Series No. 8.* 1902

32. THE SNOW LAY ON THE GROUND. A Christmas Carol; music by Joseph Moorat, drawn with frontispiece and borders by Paul Woodroffe. 4to, black and brown. 400 copies, for distribution among subscribers to the Press. Christmas 1902

33. THE LIFE AND WORKS OF SIR CHRISTOPHER WREN. From the *Parentalia*, or Memoirs, by his son Christopher. Edited by Ernest J. Enthoven, with 20 drawings by E. H. New and reproductions from the 1750 edition. 4to, Caslon. 250 copies, 3½ guineas. *Some of the drawings have been subsequently issued with the permission of the Press by Edgar Green.* 1903

34. AUSGEWAEHLTE LIEDER HEINE'S. Edited by Edmond Holmes. Frontispiece drawn and cut by Reginald Savage. 250 paper, 21s; 12 vellum, 2 guineas. *About 100 copies were destroyed by fire.* 1903

35. WORDSWORTH'S ODE ON THE INTIMATIONS OF IMMORTALITY. Woodcut frontispiece by Walter Crane, hand-colored. Gilded and painted letters by Miss Power. Cr 8vo, Caslon. 150 vellum, 2 guineas. *Great Poems Series No. 9.* 1903

36. THE GREAT HOUSE, LEYTON. BY EDWIN GUNN, ARCHITECT. 4to, Caslon. 350 (200 reserved for the Committee), 21s. 1903

37. THE PRAYER BOOK OF KING EDWARD VII. With about 150 cuts and borders, designed by C. R. Ashbee, engraved by W. Hooper and Miss Clemence Housman. Sm folio, Endeavour and Prayer Book types, black and red. 400 paper, 12 guineas; 9 vellum, £40; one vellum, especially for the King. 1903

38. A KEY TO THE PRINCIPAL DECORATIONS IN THE PRAYER BOOK OF KING EDWARD VII. 8vo. 400 copies, for subscribers. 1903

39. SUPPLEMENT SHOWING VARIANTS FROM THE PRAYER BOOK OF THE CHURCH OF ENGLAND IN THE PRAYER BOOK OF THE AMERICAN CHURCH. Same format as the Prayer Book. 50 copies for America. 1903

40. COLERIDGE'S RHYME OF THE ANCIENT MARINER. Woodcut frontispiece by William Strang. Gilded and painted letters by Miss Florence Kingsford. Cr 8vo, Caslon. 150 vellum, 2½ guineas. *Great Poems Series No. 10.* 1903

41. MISS KILMANSEGG AND HER PRECIOUS LEG: A GOLDEN LEGEND BY TOM HOOD. Woodcut frontispiece and two illustrations by Reginald Savage. 8vo, black and red. 200 paper, 25s; 4 vellum, 3 guineas. 1904

42. THE ESSEX HOUSE SONG BOOK. Edited by Janet E. Ashbee, Sm 4to, black and red. Issued in separate sheets, in ten portfolios. 200 paper, 1s per sheet; 5 vellum, 5s. 1904

43. SHELLEY'S PROMETHEUS UNBOUND. Frontispiece by C. R. Ashbee, cut by W. Hooper. 4to, Prayer Book type, black and red. 200 paper, 2 guineas; 20 vellum, 7 guineas. 1904

44. ON THE WORK OF THE GUILD. BY F. ALLEN WHITING. Cr 8vo, Caslon. 50 Essex House paper, 1s; others for general distribution. Mar 1904

45. REPORT ON THE WORK OF THE CAMPDEN SCHOOL OF ARTS AND CRAFTS, 1903–1904. 8vo, Caslon. Ordinary paper, for local distribution. 1904

Three minor pieces are inserted here in T—A MAY-DAY INTERLUDE, by Gerald Bishop; CONSCIENCE, a two-color wood block by Bernard Sleigh; BIBLIOGRAPHY OF THE ESSEX HOUSE PRESS, 1898–1904.

46. CICERO'S DE AMICITIA OR BOOK OF FRIENDSHIP. Edited by E. D. Ross. Two woodcuts designed by C. R. Ashbee, cut by Alec Miller. 8vo, black and red. 150 paper, 35s; 10 vellum, 6 guineas. 1904

47. THE LAST RECORDS OF A COTSWOLD COMMUNITY. BY C. R. ASHBEE. Preface by Sidney Webb and Appendix by Professor W. S. Hewins. Cuts by Edmund New. 8vo. 150 ordinary, 12s 6d; 75 Essex House paper, 21s. 1904

48. DRYDEN'S ALEXANDER'S FEAST. Woodcut frontispiece by Reginald Savage. Gilded and painted letters by Miss Florence Kingsford. Cr 8vo, Caslon. 140 vellum, 2 guineas. *Great Poems Series No. 11.* 1904

49. AN ADDRESS DELIVERED BY LORD REDESDALE, K. C. V. O., C.B., on the Opening of the New Buildings of the Campden School of Arts and Crafts. With a cut by Edmund New. 8vo, Caslon. 50 copies, printed for the author. 1904

50. THE IMITATION OF CHRIST. BY THOMAS À KEMPIS. Edited by Ernest Godman. Decorations designed by C. R. Ashbee, cut by Alec Miller. Lge 8vo, Prayer Book type. 100 paper, 5 guineas; 10 vellum, 15 guineas. 1904

51. GOLDSMITH'S DESERTED VILLAGE. Woodcut frontispiece by C. R. Ashbee, and illuminated letters by Miss Kingsford and Miss Power. Cr 8vo, Caslon. 150 vellum, 2½ guineas. *Great Poems Series No. 12.* 1904

52. THE ILLUMINATORS. BY CAROLINE HAZARD. Initial and borders by C. R. Ashbee. 4to, Prayer Book type, three colors. 150 copies, privately printed for the author. August 1905

53. AN OCTET OF SONNETS. BY F. A. HYETT. With a cut by Edmund New. Sm 8vo. 50 copies, privately printed for the author. 1905

54. NORMAN ARCHITECTURE IN ESSEX. BY ERNEST GODMAN. Illustrations. 8vo, Caslon. 300 copies, 12s and 16s, according to binding. 1905

55. MEDIAEVAL ARCHITECTURE IN ESSEX. BY ERNEST GODMAN. Illustrations. 8vo, Caslon. 250 copies, prices same as 54. 1905

56. A CYCLE OF SONNETS. BY L. NIGHTINGALE. Sm 8vo, Caslon. 250 ordinary, privately printed for the author. August 1905

57. REPORT OF THE WORK OF THE CAMPDEN SCHOOL OF ARTS AND CRAFTS, 1904–1905. With a cut by Edmund New. 8vo. About 100 ordinary, 1s. 1905

58. TENNYSON'S MAUD. Frontispiece by Laurence Housman and Reginald Savage in collaboration, cut by Miss Clemence Housman. Illuminated letters by Miss Power. Cr 8vo, Caslon. 125 vellum, 3 guineas. *Great Poems Series No. 13.* 1905

59. THE SECOND ADDRESS OF LORD REDESDALE at the Campden School. With a cut by Edmund New. 8vo, Caslon. A few ordinary, for the benefit of the school. 1905

60. BROWNING'S FLIGHT OF THE DUCHESS. Frontispiece by Paul Woodroffe and illuminated letters by Raymond Binns. Cr 8vo, Caslon. 125 vellum, 2½ guineas. *Great Poems Series No. 14, and last.* 1905

61. ECHOES FROM THE CITY OF THE SUN: POEMS AND SONGS BY C. R. ASHBEE. With three cuts by the author. Sm 4to. 250 paper, 12s 6d; 1 vellum for Mrs. Ashbee. 1905

62. THE RUBAIYAT OF OMAR KHAYYAM. From Edward Fitzgerald's first rendering. With an Introduction by Clement K. Shorter and a Letter from Algernon Charles Swinburne. Frontispiece and border by C. R. Ashbee. 8vo, Prayer Book type. 88 paper, 2 guineas; 17 vellum, 4 guineas. *Printed for the Omar Khayyam Club.* 1905

63. A MORNYNG REMEMBRAUNCE. BY JOHN FISHER, BISHOP OF ROCHESTER. Reprinted from the original issue of Wynkyn de Worde. Frontispiece by C. R. Ashbee. Sm 8vo, Prayer Book type, black and red. 125 paper, 21s; 7 vellum, 3 guineas. 1906

64. REPORT ON THE WORK OF THE CAMPDEN SCHOOL, 1905–1906. About 100 ordinary, 1s. 1906

65. MENDICANT RHYMES. BY LAURENCE HOUSMAN. 8vo. 300 ordinary, 12s 6d. 1906

66. A BOOK OF COTTAGES AND LITTLE HOUSES. BY C. R. ASHBEE. Illustrations. 8vo, Caslon. 200 ordinary, 12s 6d; 50 Essex House paper, 25s. 1906

67. SOCIALISM AND POLITICS. BY C. R. ASHBEE. 8vo, Caslon. About 250 ordinary, 3s 6d. 1906

68. THE PICTURE OF KEBES THE THEBAN. Translated by Hugh E. Seebohm. Sm 8vo, Caslon, black and red. 50 copies, printed for the translator. 1906

69. ON THE NEED FOR THE ESTABLISHMENT OF COUNTRY SCHOOLS OF ARTS AND CRAFTS. BY C. R. ASHBEE. 8vo, Caslon. About 100 ordinary, none for sale. 1906

70. DR. JOHNSON: AN ESSAY BY ARCHIBALD RAMAGE. Frontispiece by Alec Miller. 8vo, Caslon. 100 ordinary, 5s. 1906

71. A TALE OF OLD AND NEW JAPAN. BY LORD REDESDALE: a Lecture delivered before the Japan Society of London, November 14 1906. 8vo, Caslon. 50 ordinary, privately printed for the author. 1906

72. THE DEEPER MEANING OF THE STRUGGLE. BY ANANDA K. COOMARASWAMY. 8vo, Caslon. 1000 ordinary, 4d; 75 H M, 1s. 1907

73. THE AIMS OF INDIAN ART. BY ANANDA K. COOMARASWAMY. 4to, Caslon. 225 ordinary, 2s 6d; 50 Essex House paper, 5s; 2 vellum, not for sale. 1908

74. CONRADIN: A PHILOSOPHICAL BALLAD. BY C. R. ASHBEE. Six full-page pictures by Phillippe A. Mairet. 8vo, Prayer Book type. 250 paper, 21s; 1 vellum, not for sale. 1908

75. THE TWO PAINTERS. BY ANANDA K. COOMARASWAMY. 24mo. 30 paper and 1 vellum, none for sale. 1908

76. MEDIAEVAL SINHALESE ART. BY A. K. COOMARASWAMY. Illustrated. 4to, Caslon. 400 ordinary, 3 guineas; 25 Essex House paper, 5 guineas.

77. THE INFLUENCE OF GREEK ON INDIAN ART. BY A. K. COOMARASWAMY. Extract from 76. 4to, Caslon. First edition, July 31 1908, 75 paper; second edition, October 2 1908, 50 paper; none for sale. 1908

78. NETRA MANGALYA. BY A. K. COOMARASWAMY. Extract from 76. 4to, Caslon. 25 paper, none for sale. 1908

79. VOLUSPA. Done into English out of the Icelandic of the Elder Edda by A. K. Coomaraswamy. 8vo, Caslon. 100 paper, 2s 6d; 1 vellum, not for sale. 1909

80. THE CHURCH OF WORTH IN SUSSEX. BY W. P. D. STEBBING. 4to, Caslon. 88 ordinary, 3s 6d; 25 Essex House paper, 5s.
[Misprinted 1908] 1909

81. THE EDICTS OF ASOKA. Edited by Vincent A. Smith. 4to, Prayer Book type. 100 copies, 21s. 1909

82. MODERN ENGLISH SILVERWORK: AN ESSAY BY C. R. ASHBEE. With 100 plates by Phillippe A. Mairet, lithographed and hand-colored. 4to. 200 copies, 42s. 1909

83. THE GUILD OF HANDICRAFT. BY C. R. ASHBEE. 8vo. 100 copies, not for sale. 1909

84. THE PRIVATE PRESS: A STUDY IN IDEALISM. To which is added a Bibliography of the Essex House Press. By C. R. ASHBEE. Illustrations. 4to, black and red. 125 paper, 3 guineas; 2 vellum, not for sale. "*Printed by the Courtesy and at the Charges of the Club of Odd Volumes of Boston, Massachusetts.*" November 1909

T adds three books with the Essex House imprint, produced under the supervision of Dr. Coomaraswamy: INDIAN DRAWINGS, 1910; TWO DRAWINGS BY HOK'SAI, 1910; SELECTED EXAMPLES OF INDIAN ART, 1910.

THE FAIR HILL PRESS (—1867—)

Philadelphia, Pennsylvania

The only record discovered is a dealer's description of one book, as follows:

1. THE NORRIS HOUSE. BY DEBORAH LOGAN. 4to, half morocco. 1867

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*THE FANFROLICO PRESS** (1926–)

5 Bloomsbury Square, London, W. C.

—: R 167 :—

A publishing house, under the direction of JACK LINDSAY, NORMAN LINDSAY, AND P. R. STEPHENSEN.

1. LYSISTRATA. BY ARISTOPHANES. Done into English Verse by Jack Lindsay, with illustrations by Norman Lindsay. Folio, 15 x 11, pp 53, Garamond. 725 Kelmscott, half morocco, 3½ guineas. 1926

2. EARTH VISITORS: A BOOK OF POEMS BY KENNETH SLESSOR, illustrated by Norman Lindsay. Cr 4to, pp 76, Baskerville. 425 Perusia, Simili vellum, 12s 6d. February 1927

3. MARINO FALIERO: A THREE-ACT PLAY IN VERSE BY JACK LINDSAY. Cr 4to, pp 105, Walbaum. 450 mould, boards, 21s. March 1927

4.a ROBERT EYRES LANDOR. Selections from his Poetry and Prose, with an Introduction by E. H. Partridge. 8½ x 5½, pp 286, Caslon. 155 Etruria, signed, boards, vellum back, £2 5s. June 1927

4.b ROBERT EYRES LANDOR. A biographical and critical sketch by Eric Partridge. 8vo, pp 108. 550 copies, 10s 6d. *Part of 4a issued separately.* June 1927

4.c SELECTIONS FROM ROBERT EYRES LANDOR. Edited by Eric Partridge. 1000 copies, 7s 6d. *Part of 4a issued separately.* June 1927
Three No. 4 items taken over by Scholartis, No. 26, January 1929

5. THE COMPLETE WORKS OF GAIUS PETRONIUS. Translated by Jack Lindsay, with illustrations by Norman Lindsay. 12¼ x 9, pp 151 and 100 collotype plates inserted, Poliphilus. 650 Dutch H M, boards, £5 15s 6d. July 1927

6. WILLIAM BLAKE: CREATIVE WILL AND THE POETIC IMAGE. AN ESSAY BY JACK LINDSAY. Cr 8vo, pp 56, Plantin. 35 Japon, signed, parchment, 21s. *Also an unlimited edition at 3s 6d. First printing was 500 copies and type distributed. Reset for second printing.* August 1927

7. PROPERTIUS IN LOVE. The Love Poems of Propertius, done into English verse by Jack Lindsay, with illustrations by Norman Lindsay. 13 x 10, pp 89, Blado and Poliphilus. 60 Van Gelder, goat vellum, morocco back, 15 guineas. October 1927

8. THE METAMORPHOSIS OF AJAX. A reprint of Sir John Harrison's *New Discourse of a Stale Subject* (1596). Edited with notes by Peter Warlock and Jack Lindsay. Med 8vo, pp xxix + 144, Poliphilus. 450 H M; 1–25 signed, goat vellum laced, 5 guineas; 26–450, boards, 30s. November 1927

9. DELIGHTED EARTH. An extensive selection from the Hesperides of Herrick, with illustrations by Lionel Ellis and a foreword by Peter Meadows. 9 x 5½, pp 170, Koch Kursiv. 550 Vidalon, cloth, 30s; 25 J V, signed, vellum, 5 guineas. December 1927

10. LOVING MAD TOM. Bedlamite Verses of the 16th and 17th centuries, with illustrations by Norman Lindsay and a foreword by Robert Graves. Edited with notes by Jack Lindsay. Musical transcription by Peter Warlock. 11 x 8½, pp 110, Garamond and Walpurgen. 375 Arnold, boards, 2 guineas. December 1927

11. HELEN COMES OF AGE. THREE PLAYS IN VERSE BY JACK LINDSAY. Cr 4to, pp 221, Scotch. 500 Basingwerk parchment, buckram, 12s 6d. January 1928

12. THE PARLEMENT OF PRATLERS. A series of Elizabethan Dialogues and Monologues, from the Ortho-Epia Gallica of John Eliot, 1593. Illustrations by Hal Collins. 8 x 5, pp 120, Poliphilus. 625 mould, boards, 15s; 75 Millbourn, signed, parchment, 2 guineas. April 1928

13. A HOMAGE TO SAPPHO. MADE BY NORMAN AND JACK LINDSAY. With 15 original etchings. 11 x 8, pp 64, Caslon italic. 70 J V, vellum. Privately printed and subscribed at 30 guineas. May 1928

14. SATYRS AND SUNLIGHT: THE COLLECTED POETRY OF HUGH MC CRAE. Introduction by Thomas Earp and 35 illustrations by Norman Lindsay. 11 x 8½, pp xix + 177, Baskerville. 550 Barcham Green, stained sheepskin, 4 guineas. May 1928

15. INSPIRATION. An anthology of utterances by creative artists defining the creative act and its lyrical basis in life. Edited by Jack Lindsay. Illustrated. 9 x 5½, pp 125, Poliphilus. 725 ordinary, cloth, 10s 6d. June 1928

16. HYPERBOREA: TWO FANTASTIC TRAVEL ESSAYS WRITTEN AND DECORATED BY NORMAN LINDSAY. 11 x 8½, pp 32, Garamond. 725 on Navigator, buckram, 7s 6d. June 1928

17. THE COMPLETE WORKS OF THOMAS LOVELL BEDDOES. Edited by the late Sir Edmund Gosse. 2 vols. 750 sets at 2 guineas; 75 H M, in one volume, 5 guineas. September 1928

18. THE ANTICHRIST OF NIETZSCHE. A new version in English by P. R. Stephensen, illustrated by Norman Lindsay. 550 H M, 3 guineas; 25 J V, signed, 20 guineas. October 1928

19. DIONYSOS, OR NIETZSCHE CONTRA NIETZSCHE. AN ESSAY IN LYRICAL PHILOSOPHY BY JACK LINDSAY. 12 collotype illustrations from Rubens, etc. 500 Arnold, 2 guineas. 1928

20. THE TUNNING OF ELYNOUR RUMMING. Skelton's epic of drunken women, illustrated in color by Pearl Binder. 11 x 7⅜, Poliphilus. 550 Arches, 15s. November 1928

21. HOMER'S HYMN TO APHRODITE. Translated by Jack Lindsay. 10 x 7½, Plantin. 500 Barcham Green, 12s 6d. November 1928

22. THE LONDON APHRODITE. A literary periodical, of which only six numbers will be issued. 9s. 1928–9

23. WOMEN IN PARLIAMENT. BY ARISTOPHANES. Done into English by Jack Lindsay; illustrations by Norman Lindsay; Introduction by Edgell Rickwood. 15 x 11, Garamond. 500 Kelmscott, 5 guineas. *Uniform with No. 1.* 1929

THE FAVIL PRESS (1920–)

CHARLES A. BIRNSTINGL,* 152 Church Street, Kensington, London, W. 8

—: T 82 :—

A commercial printing office where many elements of the private press tradition are maintained. "The aim of the Favil Press is to bring intelligence and a knowledge of art and history to the production of such work as programmes and invitations, trade announcements and reports; and to do this at a price which is not beyond the reach of small firms and the discriminating public. From time to time we have printed limited editions of books for private circulation, and we are also designers and publishers of Christmas cards and calendars decorated with wood engravings or linoleum colour prints."

THE REV. JOHN FAWCETT (1796–1800)

Brearley Hall, near Halifax; afterwards at Ewood Hall

Mr. Fawcett was a Baptist minister and used his press chiefly for printing his own sermons and writings. The type was good and the press-work carefully done. Most of the volumes were 12mo.

1. THE LIFE OF OLIVER HEYWOOD. Pp 216. 1796
2. MISCELLANEA SACRA. 1797
3. A SUMMARY OF THE EVIDENCES OF CHRISTIANITY. Pp 100. 1797
4. CONSTITUTION AND ORDER OF A GOSPEL CHURCH. Pp 58. 1797
5. THE HISTORY OF JOHN WISE. 1798
6. SURE WAY OF THRIVING. GOUGE.
7. TREATISE ON CHRISTIAN CONTENTMENT. WATSON.
8. THE CHRISTIAN PREACHER. DR. WILLIAMS.

And probably more

THE FERRESTONE PRESS (1912)

A publishing title adopted by Frank Palmer, London, for the publication of one book (T 197).

THE REV. JOHN FLETCHER (1774–1792)

Madeley, Shropshire

This and the succeeding entry are examples of the familiar type of private press maintained by clergymen.

1. SEVERAL RELIGIOUS TRACTS. 1774
2. ALEXANDER'S FEAST. DR. BEDDOES. (*Probably the father of Thomas Lovell Beddoes.*) 1792

THE REV. JOSIAH FLETCHER (—1835—)

Norwich, Norfolk

1. SPECIMENS OF ANCIENT HYMNS OF THE WESTERN CHURCH. Apparently written, for the most part, by THOMAS JAMES MATTHIAS. 8vo, pp 36. 56 copies. January 1835

THE FLEURON, LTD. (1923–)

OLIVER SIMON* (AND STANLEY MORISON)

101 Great Russell Street, London, W. C. 1

—: R 167 :—

"The Fleuron was originally founded in 1923 by Oliver Simon and Stanley Morison for the purpose of publishing *THE FLEURON, a Journal of Typography*, and other books on printing. On the dissolution of the partnership in 1925, Mr. Oliver Simon continued publishing books from time to time on printing, original work of certain contemporary authors in limited editions (illustrated when suitable), and books on Modern Art. The majority of the books have been printed under Mr. Simon's supervision at the Curwen Press, and it has been the aim to produce books, with the double object of the contents of the books being original works, produced in as comely a manner as possible."

1. THE FLEURON. NO. I. Demy 4to. Ordinary edition, 21s; de luxe edition 3 guineas. 1923
2. A SURVEY OF PRINTING. HISTORY AND PRACTICE. BY HOLBROOK JACKSON AND STANLEY MORISON. 8½ x 5½. Unlimited. 1923
3. ON TYPE FACES. Introduction and Notes by Stanley Morison. *Published jointly with the Medici Society.* 1923
4. THE FLEURON. NO. II. Demy 4to. Ordinary edition, 21s; de luxe edition, 3 guineas. 1924
5. WILLIAM PICKERING, PUBLISHER. A Memoir and a Hand-list of his Editions. BY GEOFFREY KEYNES, F.R.C.S. Cr. 4to. 350 copies, 2 guineas. 1924
6. PARADISE REGAINED. BY JOHN MILTON. Decorated by Thomas Lowinsky. Fcap 4to. 350 Kelmscott, boards, 15s. 1924
7. THE FLEURON. NO. III. Demy 4to. Ordinary edition, 21s; de luxe edition, 3 guineas. 1924
8. POOR YOUNG PEOPLE. BY EDITH, OSBERT, AND SACHEVERELL SITWELL. Drawings by Albert Rutherston. 9¾ x 7¾. 375 copies (350 for sale), 2 guineas. 1925
9. MARK GERTLER. *British Artists of Today, No. 1.* Introduction by Hubert Wellington. 6 x 4½. Unlimited, 3s 6d. 1925

10. JOHN NASH. *British Artists of Today, No. 2.* Introduction by Sydney Schiff. Same as No. 9. 1925

11. THE FLEURON. NO. IV. Demy 4to. Ordinary edition, 21s; 120 (110 for sale) Kelmscott, full buckram, 3 guineas. June 1925

12. WELCHMAN'S HOSE. BY ROBERT GRAVES. Wood engravings by Paul Nash. 8 x 6. 525 Italian mould, decorated paper boards designed by Paul Nash, 12s 6d. 1925

13. THE FLEURON. NO. V. Demy 4to. Ordinary edition, 21s; 110 (100 for sale) H M, 3 guineas. March 1926

14. GILBERT SPENCER. *British Artists of Today, No. 3.* With an Introduction. Same as No. 9. 1926

15. FRANK DOBSON. *British Artists of Today, No. 4.* With an Introduction. Same as No. 9. 1926

16. MARIGOLD: AN IDYLL OF THE SEA. BY W. J. TURNER. 10¾ x 7. 350 copies, 15s. 1926

17. EXALT THE EGLANTINE AND OTHER POEMS. BY SACHEVERELL SITWELL. Illustrations by Thomas Lowinsky. 370 copies, 21s. 1926

18. TYPE DESIGNS OF THE PAST AND PRESENT. BY STANLEY MORISON. Over 60 illustrations. 8⅞ x 5⅞. Unlimited, 6s. 1926

19. THE BIBLIOPHILE'S ALMANAC, 1927. Edited by Oliver Simon and Harold Child. 7¼ x 5. Ordinary edition, wrappers, 2s 6d; and a small de luxe edition. 1927

20. PAUL NASH. *British Artists of Today, No. 5.* Introduction by Anthony Bertram. Same as No. 9. 1927

21. DUNCAN GRANT. *British Artists of Today, No. 6.* Introduction by W. A. Constable. Same as No. 9. 1927

22. THE WOODCUT: AN ANNUAL. No. 1. Edited by Herbert Furst. 10¾ x 7¼. Ordinary edition, 12s 6d; de luxe edition, 2 guineas. 1927

23. SAINT HERCULES AND OTHER STORIES. BY MARTIN ARMSTRONG. Drawings by Paul Nash. 11½ x 8. 310 Zanders, 30s. 1927

24. A REVIEW OF RECENT TYPOGRAPHY IN ENGLAND, THE UNITED STATES, FRANCE, AND GERMANY. BY STANLEY MORISON. 16 illustrations. 8⅞ x 5⅞. Unlimited, 6s. 1927

25. THE BIBLIOPHILE'S ALMANAC, 1928. Edited by Oliver Simon and Harold Child. 7¼ x 5. Ordinary edition, boards, 5s; 110 H M, 10s 6d. 1928

26. THE FLEURON. NO. VI. Demy 4to. Ordinary edition, 21s; 160 Kelmscott, 3 guineas. 1928

27. THE WOODCUT: AN ANNUAL. No. 2. Edited by Herbert Furst. Same as No. 22. 1928

28. EMIN: THE GOVERNOR OF EQUATORIA. BY A. J. A. SYMONS. 8½ x 6¼. 300 copies, 15s. 1928

29. FRANCIS UNWIN: ETCHER AND DRAUGHTSMAN. Edited by John Nash, with a Memoir by Campbell Dodgson, C.B.E. 10⅛ x 7½. 300 copies, 21s. 1928

30. A SPECIMEN BOOK OF TYPES AND ORNAMENTS IN USE AT THE CURWEN PRESS. Including designs by Lovat Fraser, Albert Rutherston, Percy Smith, and Randolph Schwabe. 11½ x 7¾. 135 copies (95 for sale), 3 guineas. 1928

31. WILLIAM BULMER AND THOMAS BENSLEY. BY H. V. MARROT. 1928

32. A SPECIMEN BOOK OF PATTERN PAPERS. 1928

33. HOLY FACE AND OTHER ESSAYS. BY ALDOUS HUXLEY. Illustrated by Albert Rutherston. 350 copies, 2 guineas. 1929

34. THE WOODCUT: AN ANNUAL. No. 3. Same as Nos. 22 and 27. 1929

THE FLEURON PRESS (1923–)

L. A. BRAVERMAN,* 436 Rockdale Avenue, Cincinnati, Ohio

—: R 119 :—

Like the postman who goes for a nice long walk on his holiday because he can walk where he chooses, or the commercial artist who devotes available time to painting his own ideas, Mr. Braverman, who is typographer in the Proctor and Collier plant, has a press at home for free self-expression. There he enjoys "spare evenings and week-ends producing small books, booklets, and other things as the spirit may move, the only purpose of which is the joy of creating them."

1. THE HOUSE WITH NOBODY IN IT. BY JOYCE KILMER. Frontispiece and decorative illustrations by George F. Trenholm. Sq 16mo, Collier Old Style, black and green. 300 ordinary, privately printed for Christmas Greetings, none for sale. Christmas 1923

2. AUCASSIN AND NICOLETE. Translated by Andrew Lang. Illustrations by Glen Tracy. 12mo. 500 ordinary, $2.00. 1923

3. AN OLD-FASHIONED CHRISTMAS STORY. BY GARNET WARREN. Chapter headings designed by George F. Trenholm. 12mo, black and red. 50 ordinary, $2.00. 1924

4. †ZADIG. BY M. DE VOLTAIRE. Tall 12mo. 500 ordinary, $3.00. 1925

5. THREE TALES FROM PIERRE LOUYS. Translated by Davis L. James, Jr. 8vo, black and red. 500 Batchelor, $5.00. 1927

*THE FLORENCE PRESS** (1908–)

CHATTO & WINDUS, Publishers
97 & 99 St. Martin's Lane, London, W. C. 2

—: R 164, T 84 :—

Two prices for paper copies indicate choice of bindings, boards or limp vellum. Vellum copies are bound in vellum.

1. THE ROMAUNT OF THE ROSE. Rendered out of French into English by Geoffrey Chaucer. 20 illustrations in colored collotype after paintings by Keith Henderson and Norman Wilkinson, and woodcut title-page designed by Noel Rooke and Keith Henderson. Cr 4to, pp vii + 105 + 20 leaves illustrations (tipped on), page 1 in black and blue. 500 Aldwych, 2½ and 3 guineas; 12 vellum, 15 guineas.
November 19 1908

2. IL MEMORIALE DI FRANCESCO ALBERTINE. CURA HERBERTI P. HORNE. 8½ x 6, pp 24. 500 Batchelor, 5s (wrappers) and 12s 6d; 12 vellum, 2½ guineas. February 10 1909

3. THE LITTLE FLOWERS OF ST. FRANCIS OF ASSISI. Translated by T. W. Arnold. 29 collotype reproductions of drawings in the manuscript in the Laurentian Library. 11 x 8¾, pp xvi + 135, 48 pp illustrations at end, black and red. 500 Batchelor, 30s and 2 guineas; 12 vellum, 8 guineas. October 18 1909

4. SONGS BEFORE SUNRISE. BY ALGERNON CHARLES SWINBURNE. 9¾ x 7½, pp ix + 211, black and red. 650 Aldwych, 26s and 36s; 12 vellum, 10 guineas. December 6 1909

5. SAPPHO: ONE HUNDRED LYRICS. BY BLISS CARMAN. 7¼ x 5, pp ix + 117, title in black and red. 500 Aldwych, 5s and 6s. Sept 30 1910

6. VIRGINIBUS PUERISQUE AND OTHER PAPERS. BY ROBERT LOUIS STEVENSON. 12 illustrations in colored collotype from drawings by Norman Wilkinson. Cr 4to, pp xviii + 121. 250 Aldwych, 2½ and 3 guineas; 12 vellum, 10 guineas. *Cf No. 16.* November 4 1910

7. THE MARRIAGE OF HEAVEN AND HELL *and* A SONG OF LIBERTY. BY WILLIAM BLAKE. Introduction by Francis Griffin Stokes. 7¼ x 5, pp 80, title in black and red. 1000 Aldwych, 3s 6d and 5s. Sep 28 1911

8. POEMS BY ROBERT LOUIS STEVENSON: Underwoods, Ballads, Songs of Travel, A Child's Garden of Verses. 8 x 6, pp xiv + 400, title in black and blue. 3000 ordinary, cloth, 12s 6d; velvet calf, 18s; 500 large paper, 8½ x 6⅞, parchment, 25s; limp vellum, 36s.
October 24 1913

9. OLYMPIA: THE LATIN TEXT OF BOCCACCIO'S FOURTEENTH ECLOGUE. Edited with an English rendering by Sir Israel Gollancz. Frontis-

piece, facsimile page of Boccaccio's autograph manuscript. Fcap 4to, pp ii + 56, black and red. 550 Aldwych, 6s and 12s 6d. June 5 1914

10. THE POEMS OF JOHN KEATS. Edited by Sir Sidney Colvin. 2 vols, 8 x 6, pp xviii + 338 and viii + 372. 1500 sets ordinary, boards, 15s per set; buckram, 21s (this edition has been reprinted); 250 large paper, 8½ x 7, parchment, 31s 6d; limp vellum, 45s. March 11 1915

11. THE LITTLE TOWNS OF FLANDERS. TWELVE WOODCUTS BY ALBERT DELSTANCHE, with notes by the artist and a prefatory letter from Emile Verhaeren. Demy 4to, pp i + 59. 525 ordinary; 425 in boards, 12s 6d; 100 in parchment, 21s. June 28 1915

12. THE LYRICAL POEMS AND TRANSLATIONS OF PERCY BYSSHE SHELLEY. Edited by C. H. Herford, Litt.D. 8 x 6, pp xxvi + 481. 1500 ordinary, boards, 12s 6d; buckram, 16s; 250 large paper, 8½ x 7, parchment, 25s. December 6 1917

13. THE POEMS OF WILLIAM BLAKE. Edited by John Sampson, Litt.D. 8 x 6, pp xxxviii + 345. 2000 ordinary, 15s and 21s (has been reprinted). November 3 1921

14. THE DRAMATIC POEMS OF PERCY BYSSHE SHELLEY. Edited by C. H. Herford, Litt.D. 8 x 6, pp xii + 413. 2000 ordinary, 12s 6d and 21s. October 24 1922

15. POEMS OF LORD BYRON. Edited by H. J. C. Grierson, Litt.D. Demy 8vo, pp xxx + 398. 2000 ordinary, boards, 16s; 260 H M, large paper, 9 x 6, title in black and blue, half vellum, 31s 6d. December 6 1923

16. VIRGINIBUS PUERISQUE AND OTHER PAPERS. BY ROBERT LOUIS STEVENSON. Cr 8vo, pp viii + 208, title in black and red. 2000 ordinary, boards, 7s 6d. *Cf. No. 6.* May 29 1924

17. FAMILIAR STUDIES OF MEN AND BOOKS. BY ROBERT LOUIS STEVENSON. Cr 8vo, pp xxviii + 386, title in black and red. 2000 ordinary, boards, 7s 6d. May 29 1924

18. THE POEMS OF JOHN MILTON. Edited by H. J. C. Grierson, Litt.D. Demy 8vo. Vol I, The Shorter Poems, Paradise Regained, and Samson Agonistes; 1850 ordinary, pp xlii + 375; May 21 1925. Vol II, Paradise Lost; 1750 ordinary, pp lxiv + 371; October 29 1925. Boards, 12s 6d per vol; buckram, 15s; parchment, 21s. 1925

19. ESSAYS NEW AND OLD. BY ALDOUS HUXLEY. Fcap 4to, pp viii + 257. 600 ordinary, boards, 42s. December 9 1926

20. THE NARRATIVE POEMS OF PERCY BYSSHE SHELLEY. Edited by C. H. Herford, Litt.D. 2 vols, 8 x 6, pp vi + 354 and vi + 304. 2000 ordinary, 12s 6d and 21s. October 27 1927

FLYING FAME (1912–1913)

CLAUD LOVAT FRASER, RALPH HODGSON, AND HOLBROOK JACKSON, London

—: R 166, T 88 :—

A joyful essay in publishing, growing out of "much playful talk, banter, and sketching and squib-writing in notebooks of a group of writers with a painter or so who used to meet for coffee in the smoking-room of a Strand teashop." While the two other associates were active in Flying Fame affairs, most of the work, including all of the decorations, was done by Claud Lovat Fraser, who "lived and worked for the job, night and day, until the little publications won for themselves a deserved reputation among people who like such things for themselves and not because they ought to like them, or because other people like them." (*Quotations from Holbrook Jackson.*)

The following list is a brief index to the complete record given by Mr. Christopher Millard, in *The Printed Work of Claud Lovat Fraser*, 1923.

1–10. Six Broadsides, First Series, various states. 1913

11. List of Publications. 1913

12–18. CHAPBOOKS, FIRST SERIES. 1913

12, 16, 17, 17a. EVE AND OTHER POEMS. BY RALPH HODGSON (4 states).

13. TOWN: AN ESSAY BY HOLBROOK JACKSON.

14. THE TWO WIZARDS AND OTHER SONGS. BY RICHARD HONEYWOOD [CLAUD LOVAT FRASER].

15. SIX ESSAYS IN THE XVIIITH CENTURY MANNER. BY RICHARD HONEYWOOD.

18. THE ALMONDSBURY GARLAND. Six Songs selected (and written) by RICHARD HONEYWOOD.

19–57. 13 Broadsides, Second Series, various states. Undated (1913)

58. Second List of Publications. 1913

59–77. CHAPBOOKS, SECOND SERIES. 1913

59–61. No. 12 in 3 states.

62–65. THE BULL. BY RALPH HODGSON (4 states).

66–69. THE SONG OF HONOUR. BY RALPH HODGSON (4 states).

70–73. THE MYSTERY AND OTHER POEMS. BY RALPH HODGSON (4 states).

74–77. FIVE NEW POEMS. BY JAMES STEPHENS. (4 states).

78–83. GARLANDS. 1913

78–80. A GARLAND OF NEW SONGS BY L. F. (3 states).

81–83. A GARLAND OF PORTRAITURES (3 states).

84–91. Office Stationery.

THE FOREST PRESS (1922–)

HESKETH HUBBARD,* R.O.I., R.B.A.
Woodgreen Common, Salisbury, Wiltshire

—: R 110 :—

Up till the end of 1927 the Press had issued fifty-nine different color prints printed from hand-cut wood and linoleum blocks. They are mostly on Japanese paper and every print is signed by the artist. In addition to the prints, the following books have been issued:

1. THE ART OF HESKETH HUBBARD. BY HALDANE MC FALL. Cr 4to, pp 88. 500 ordinary, 10s 6d; 100 de luxe, signed by author and artist. 1924
2. THE GATEWAYS OF SALISBURY CATHEDRAL CLOSE. BY HESKETH HUBBARD. 5 color block illustrations by the author. With a Note on the cuts by Reginald H. Green, A.R.E. Folio, 18 x 13. 100 copies, numbered and signed, 2 guineas. 1925
3. COLOUR BLOCK PRINT MAKING FROM LINOLEUM BLOCKS. BY HESKETH HUBBARD. 9 x 5¾, pp xv+ 211. 2000 copies, 12s 6d. 1927

The Forest Press is also responsible for the publications of The Print Society, founded by Mr. Hubbard in 1919. They are as follows:

1. ON MAKING AND COLLECTING ETCHINGS. 9 x 5½, pp 194. 1924
2. SIXTY-SIX ETCHINGS. Reproductions of modern prints in various methods. Introduction by Kineton Parkes. Demy 4to, pp 184. 1925
3. HOW TO DISTINGUISH PRINTS. 11½ x 9, pp 127. 1926

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*THE FORTUNE PRESS**

12 Buckingham Palace Road, London

—: R 167 :—

A publishing title, the personnel being shrouded in anonymity. The books are not dated but they began to appear about 1925.

1. THE COMPLETE WORKS OF THOMAS SHADWELL. Edited by the Rev. Montague Summers. 5 vols, Cr 4to. 1200 sets, 5 guineas; 90 sets Kelmscott, quarter vellum, 10 guineas.
2. ROSCIUS ANGLICANUS. BY JOHN DOWNES. Edited by the Rev. Montague Summers. Cr 8vo. 700 Arnold; 650, buckram, 21s; 50, vellum, 42s.
3. COVENT GARDEN DROLLERY, 1672. Songs, Poems, Prologues, and Epilogues. Edited by the Rev. Montague Summers. Cr 8vo. 575 Kelmscott; 550 boards, 15s; 25, vellum, 30s.

4. MOTHER GOOSE'S TALES. Written in French by CHARLES PERRAULT and Englished by G. M., Gent. Fcap 8vo. 1025 Kelmscott; 975 boards, 10s 6d; 50, vellum, 21s.

5. DEMONIALITY. BY LUDOVICO MARIA SINISTRARI. Translated by the Rev. Montague Summers. Med 8vo. 1200 Batchelor, buckram, 21s; 90 Arnold, vellum, 42s.

6. ZOFLOYA, OR THE MOOR. A ROMANCE BY CHARLOTTE DACRE, better known as Rose Matilda. From the edition of 1806. Introduction by the Rev. Montague Summers. Roy 8vo. 500, buckram, 21s; 100 Kelmscott, vellum, 42s.

7. APHRODITE. BY PIERRE LOUYS. Introduction by Shane Leslie. Roy 8vo. 1000 Batchelor, boards, 21s; 75 Kelmscott, vellum, 42s.

8. THE SONGS OF BILITIS. BY PIERRE LOUYS. Med 8vo. 925 (76-1000) Kelmscott, buckram, 21s; 75 (1–75) Arnold, 42s.

9. THE TWILIGHT OF THE NYMPHS. BY PIERRE LOUYS. Translated by Phyllis Duveen. Introduction by Shane Leslie and five drawings by Cecil Beaton. Roy 8vo. 1200 H M; 1125, buckram, 21s; 75, vellum, 42s.

10. MEMOIRS OF A COXCOMB (1751). BY JOHN CLELAND. Demy 8vo. 575 Montgolfier, quarter leather, 21s; 105 Arches, vellum, 42s.

11. THE SYMPOSIUM OF PLATO. Translated by Francis Birrell and Shane Leslie, with an Introduction by the latter. Fcap 8vo. 1250 Arnold, buckram, 7s 6d; 150 Kelmscott, signed by Shane Leslie, vellum, 21s.

12. THE DREAM OF SCIPIO. Translated from the Sixth Book of the *de Republica* of Cicero, with Introduction and Notes by E. H. Blakeney. Copperplate engraved frontispiece by Charles Sigrist. Fcap 4to. 500 H M, boards, 7s 6d; 25, vellum, 30s.

13. THE COLLECTED SATIRES OF LORD ALFRED DOUGLAS. Imperial 8vo. 550 Montgolfier, quarter leather, 15s; 250 Arches, signed, vellum, 30s.

14. NEW PREFACE to *The Life and Confessions of Oscar Wilde*. BY FRANK HARRIS and LORD ALFRED DOUGLAS. Med 8vo. Ordinary edition, 7s 6d; 225 Kelmscott, Roy 8vo, signed by Lord Alfred Douglas, buckram, 21s.

15. ESSAYS IN PETTO. BY THE REV. MONTAGUE SUMMERS. Roy 8vo. 80c copies, 15s; 70 H M, quarter vellum, 30s.

16. POP GOES THE WEASEL. BY T. W. H. CROSLAND. Demy 8vo. 1000 copies, 10s.

17. LAST POEMS. BY T. W. H. CROSLAND. Med 8vo. 500 H M, 15s.

18. THE MARRIAGE OF CUPID AND PSYCHE. The Adlington translation, with borders from Geoffrey Tory. Med 8vo. 600 Arnold, buckram, 10s 6d; 100 large paper, vellum, 30s.

19. KISSES: THE BASIA OF JOHANNES SECUNDUS. English rendering by Thomas Stanley, 1647. Roy 8vo. 700 H M, buckram, 7s 6d; 100 large paper, vellum, 25s.

20. THE ADVENTURES OF KING PAUSOLE. BY PIERRE LOUYS. Med 8vo. 925 H M, buckram, 21s; 75, vellum, 42s.

21. THE UNKNOWN QUANTITY. BY GILBERT MAUGE (nom de plume of the Duchess de la Rochefoucauld). Translated by Shane Leslie. Imp 16mo. 750 Alton Mill, buckram, 10s 6d.

22. JOAN LA ROMEE. BY FRANK HARRIS. 8½ x 5½. 350 ordinary, signed, buckram, 15s.

23. THE COMPLETE WORKS OF THOMAS SOUTHERNE. Now first collected and edited by the Rev. Montague Summers. Three volumes, Cr 4to. 1200 sets, 3 guineas; 90 sets Kelmscott, quarter vellum, 6 guineas. *Uniform with No. 1.* November 1928

24. THE CONFESSIONS OF MADELEINE BAVENT. Translated from the French by the Rev. Montague Summers. Roy 8vo. 1200, buckram, 21s; 90 H M, vellum, 42s.

THE FOUNTAIN PRESS (1929–)

JAMES R. WELLS* AND ELBRIDGE L. ADAMS
Publishers at 522 Fifth Avenue, New York
Books distributed by Random House

—: R 173 :—

1. THE SECRET AND OTHER STORIES. BY A. A. MILNE. 8¼ x 5¼, pp 76, Monotype Cochin. 700 Arnold, signed, linen, $15.00. *Printed by the Spiral Press.* 1929

2. ARABIA INFELIX. BY ALDOUS HUXLEY. Drawing by William H. Cotton. 9¼ x 6⅛, pp 48, Caslon. 692 Glaslan, signed, boards, $12.50. *Typography by John S. Fass; printed by the Harbor Press.* 1929

3. SONNETS FROM ANTAN. BY JAMES BRANCH CABELL. Frontispiece by William H. Cotton. 676, signed, $12.50. *Printed by the Grabhorn Press.*

In preparation:

NEW FORSYTE STORIES. BY JOHN GALSWORTHY. *Designed and printed by D. B. Updike at the Merrymount Press.*

THE LIGHT OF THE WORLD, A DIALOGUE; AND OTHER POEMS. BY ROBERT FROST. *Printed by the Pynson Printers.*

THE ESCAPED COCK. BY D. H. LAWRENCE. 500 copies. *Printed by the Pynson Printers.*

HOMAGE TO MELEAGER. Translations from the Greek Anthology by Humbert Wolfe. 400 copies. *Printed by R. & R. Clark, Edinburgh.*

NEW POEMS. BY JAMES STEPHENS. Illustrated by William H. Cotton. 750 copies, $10.00. *Printed by Earl Widtman, Utica, N. Y.*

ŒDIPUS AT COLONUS. BY WILLIAM BUTLER YEATS. 500 Kelmscott, signed, $15.00. *Printed by R. & R. Clark, Edinburgh.*

THE SYMBOL SONG. BY JAMES STEPHENS. Music and illustrations in color. 1000, signed, $10.00.

THE FRANKLIN PRESS AT PASSY (1776–1785)

BENJAMIN FRANKLIN

—: R 28 :—

The first 32 numbers of this list are copied, by the gracious permission of the Grolier Club, from the volume compiled by Luther S. Livingston, the one authoritative record of this Press. The succeeding five numbers (33–37) are taken from the book issued by the William L. Clements Library, and the final title from the Adams Monograph, all of which are noted at the end of the list.

1. DIALOGUE ENTRE LA GOUTTE ET M. F. Pp 16. This and the succeeding thirteen items, including No. 14, are all 6⅛ x 4⅛. October 22 1780
2. LE SAGE ET LA GOUTTE. Pp 2.
3. THE STORY OF THE WHISTLE. In French and English. Pp 8.
4. THE STORY OF THE EPHEMERA. In French. Pp 4.
5. FRANKLIN TO MADAME HELVETIUS. In French. First edition. Pp 2.
6. FRANKLIN TO MADAME HELVETIUS. In French. Second, corrected edition.
7. THE FLIES IN FRANKLIN'S HOUSE TO MADAME HELVETIUS. In French. Pp 2.
8. FRANKLIN TO MADAME LA FRETÉ. In French. Pp 2.
9. PARABLE AGAINST PERSECUTION. In French. Pp 2.
10. LETTER TO THE ACADEMY OF BRUSSELS. Pp 6.
11. INFORMATION TO THOSE WHO WOULD REMOVE TO AMERICA. In English. Pp 12.
12. INFORMATION TO THOSE WHO WOULD REMOVE TO AMERICA. In French. Pp 15.

13. REMARKS CONCERNING THE SAVAGES OF NORTH AMERICA. In English. Pp 8.

14. REMARKS CONCERNING THE SAVAGES OF NORTH AMERICA. In French. Pp 16.

15. THE HANDSOME AND THE DEFORMED LEG. Single sheet, printed one side only.

16. THE MORALS OF CHESS. In French.

17. SUPPLEMENT TO THE BOSTON INDEPENDENT CHRONICLE. 14 5/16 x 9 1/8, single sheet, printed one side only.

18. SUPPLEMENT TO THE BOSTON INDEPENDENT CHRONICLE. Same size, single sheet, printed both sides.

19. BARBEU DUBOURG'S 'PETIT CODE DE LA RAISON HUMAINE.' 4 1/8 x 3, 72 leaves.

20. ODE IN IMITATION OF ALCAEUS. 11 3/8 x 7 7/8, single sheet, printed one side only.

21. An unidentified book or pamphlet, translated by Mrs. Mary Hewson, probably from French into English.

22. PLANS FOR A DURABLE PEACE. Supposititious title of a pamphlet probably printed at Passy in 1782.

23. INVITATION to take Dinner with Dr. Franklin, dated July 5, 1779.

24. RECEIPTS for Papers relating to Prize Ships. In French. 12 1/4 x 7 15/16
1778

25. BLANK ORDERS on Mr. Grand, Banker.

26. BLANK PROMISSORY NOTES. Addressed to the Superintendent of Finances.

27. BLANK PROMISSORY NOTES. Addressed to the President of Congress.

28. AN ORDINANCE relative to the Capture of Prizes.

29. INSTRUCTIONS to Captains of Private Armed Vessels.

30. BLANK BOND for Twenty Thousand Dollars to be executed by Commanders of Privateers.

31. BLANK PASSPORT.

32. BLANK PASSPORT for Ships.

33. The William L. Clements Passport.

34. The William Smith Mason Passport.

35. The University of Pennsylvania Passport.

36. PROJET DE PAIX PERPETUELLE. BY PIERRE-ANDRÉ GARGAZ. This was reprinted with a translation and notes by George Simpson Eddy in 1922, from the original in the library of the Historical Society of Pennsylvania. (*Designed by Bruce Rogers—Warde 159.*)

37. THE BLANK PASSPORT. Printed with the curious large script type specially cut for Franklin by S. P. Fournier in 1781.

38. INVITATION. Dated March 30 1783.

Bibliography:

Franklin and His Press at Passy. An Account of the Books, Pamphlets, and Leaflets printed there, including the long-lost 'Bagatelles.' By Luther S. Livingston. New York, The Grolier Club, 1914.

The Passports Printed by Benjamin Franklin at his Passy Press. Ann Arbor, The William L. Clements Library, 1925.

A New Imprint of the Passy Press. By Randolph G. Adams. Reprinted from the General Magazine and Historical Chronicle, University of Pennsylvania, October, 1926.

THE FRARORAN PRESS (1929–)

FRANCES ROSE RANSOM,* 6306 Wayne Avenue, Chicago

—: R 184 :—

The first item, in preparation, is to be Lincoln's Gettysburg Speech on a broadsheet, if so large a term may be applied to a printed piece in which the type cannot possibly exceed 4 x 6 inches.

FROGMORE LODGE PRESS (1809–1817)

E. HARDING, Frogmore Lodge, Windsor

Established during the residence there of the late Queen Charlotte.

—: R 29, L 216 :—

1.a CHRONOLOGICAL ABRIDGEMENT OF THE HISTORY OF SPAIN. 12mo. 50 copies. 1809

1.b The Same, printed on a pack of cards.

2. CHRONOLOGICAL ABRIDGEMENT OF THE HISTORY OF GERMANY. 12mo. 1810

3. MISCELLANEOUS POEMS by William Robert Spencer, Samuel Rogers, Miss Knight, and others. With etching of Frogmore. Sm 4to. 1812

4. TRANSLATIONS FROM THE GERMAN in Prose and Verse, with Dedication (to the Princesses) by the Translator, Ellis Cornelia Knight. With etching of Frogmore. 12mo. 30 copies. 1812

5. CHRONOLOGICAL ABRIDGEMENT OF THE HISTORY OF ROME. 12mo. 1817

6. CHRONOLOGICAL ABRIDGEMENT OF THE HISTORY OF PORTUGAL. 12mo. 1817

7. A HYMN. 8vo. 12 copies. 1817

THE GAELIC PRESS (c. 1890–1910)

E. DWELLY

Mr. Dwelly spent about twenty years and all his patrimony on an illustrated Gaelic Lexicon, for which he set the type, engraved the blocks, stereotyped the forms, and did the printing. He is believed to have done some smaller pieces also during the period.

*CROSBY GAIGE** (1927–1929)

New York

A publisher, whose books were distributed by Random House

—: R 173 :—

Unless otherwise noted, printing is by William Edwin Rudge

1. THE FAIRY GOOSE AND OTHER STORIES. BY LIAM O'FLAHERTY. 6¼ x 4½, pp 62, Caslon, black and brown. 1190 Van Gelder, signed, boards, $6.00. *Typography by James H. Hendrickson.* 1927

2. †THE HEART'S JOURNEY. BY SIEGFRIED SASSOON. 9¼ x 6½, pp 60, Granjon with ornaments. 590 H M (9 extra on green paper), signed, boards, $10.00. *Typography by Bruce Rogers.* 1928

3. MID-SUMMER EVE : A NEW SHEAF OF POEMS BY A. E. (GEORGE RUSSELL). 8 x 5, pp 26, Granjon. 450 Kelmscott, signed, boards, $7.50. *Typography by W. E. Rudge.* 1928

4. REMINISCENCES OF LEONID ANDREYEV. BY MAXIM GORKY. Translated by Katherine Mansfield and S. S. Kotialansky. 7¼ x 4¾, pp 86, Granjon. 400 Kelmscott, boards, $10.00. *Typography by Frederic Warde.* 1928

5. FIFTY ROMANCE LYRIC POEMS. Collected and translated by Richard Aldington. With the Italian text facing the English translation. 7½ x 4½, pp 240, Granjon. 900 B R Rag (9 extra on green paper), signed by author and typographer, blue cloth, $15.00. *Typography by Bruce Rogers.* 1928

6. BALLADES FROM THE HIDDEN WAY. BY JAMES BRANCH CABELL. 9½ x 6¼, pp 46, Caslon, black and red. 831 Vidalon, signed (8 extra on gray paper), boards, $20.00. *Typography and decorations by W. A. Dwiggins.* 1928

7. RED BARBARA AND OTHER STORIES. BY LIAM O'FLAHERTY. Illustrations by Cecil Salkeld. 9¼ x 6, pp 60, Scotch. 600 Van Gelder, signed, boards, $12.50. *Typography by Frederic Warde.* 1928

8. ANNA LIVIA PLURABELLE. BY JAMES JOYCE. Preface by Padraic Colum. 7 x 4½, pp 62, Caslon. 800 Navarre, signed, cloth, $15.00. *Typography by Frederic Warde.* 1928

9. THE CRAFT OF VERSE. THE OXFORD POETRY ESSAY. BY HUMBERT WOLFE. 11¼ x 7¾, pp 48, Cochin. 395 blue Rives, signed, decorated cloth, $15.00. *Typography and printing by the Pynson Printers.* 1928

10. †LETTERS OF JOSEPH CONRAD TO RICHARD CURLE. 150 unpublished letters, carrying down to the day of Conrad's death. Edited with an Introduction and Notes by Richard Curle. 8½ x 6¼, pp 220, Scotch. 850 Hadrian (9 extra on green paper), boards, $22.50. *Typography by Bruce Rogers.* 1928

11. †THE SISTERS: AN UNFINISHED NOVEL BY JOSEPH CONRAD. Introduction by Ford Madox Ford. 8¾ x 6, pp 72, Scotch, type ornamented title and decorations. 926 Glaslan (9 extra on green paper), boards, $20.00. *Typography by Bruce Rogers.* 1928

12. AT FIRST SIGHT: A NOVEL BY WALTER DE LA MARE. 7½ x 5¼, pp 146, Caslon. 650 Zanders, signed, boards, $15.00. *Typography by Frederic Warde.* 1928

13. SONNETS, 1889–1928. BY EDWIN ARLINGTON ROBINSON. 9¼ x 6, pp 92, Caslon. 561 B R Rag, signed, boards, $20.00. *Designed by W. A. Dwiggins.* 1928

14. GOOD MORNING, AMERICA: POEMS BY CARL SANDBURG. 8½ x 5¾, pp 254. 811 B R Rag, signed, linen, $15.00. *Designed by W. A. Dwiggins.* 1928

15. ORLANDO, A BIOGRAPHY. BY VIRGINIA WOOLF. 9 x 6, pp 336, Caslon. 861 B R Rag, signed, linen, $15.00. *Designed by Frederic Warde.* 1928

16. BONNET AND SHAWL. BY PHILIP GUEDALLA. 8½ x 5½, pp 201, Caslon. 571 B R Rag, boards, $15.00. *Designed by Frederic Warde.* 1928

17. †ELIZABETH AND ESSEX. BY LYTTON STRACHEY. 8¾ x 5¾, pp 262, Caslon. 1060 B R Rag, signed, boards, $20.00. *Designed by W. A. Dwiggins.* 1928

18. OLD MRS. CHUNDLE. BY THOMAS HARDY. 8½ x 5¾, pp 32, Brimmer. 742 Zanders, boards, $15.00. *Designed and printed by D. B. Updike at the Merrymount Press.* 1928

19. JULIA ELIZABETH: A PLAY BY JAMES STEPHENS. 9½ x 7, pp 26, Caslon. 861 wove rag, signed, boards, $10.00. *Designed and printed by the Pynson Printers.* 1929

20. THOMAS HARDY: AN ESSAY BY H. M. TOMLINSON. 9 x 6¼, pp 32, Cochin. 761 wove rag, linen, $10.00. *Designed and printed by the Pynson Printers.* 1929

21. LETTERS FROM GEORGE MOORE TO ED. DUJARDIN. 8½ x 5¼, pp 118, Caslon. 668 copies, signed by Moore, boards, $15.00. *Designed by James H. Hendrickson; printed by M. J. Widtman.* 1929

22. THE WINDING STAIR. BY WILLIAM BUTLER YEATS. 550, signed, $15.00 *Designed by Frederic Warde.* 1929

This completes the Gaige list, continuation of which is taken over by the Fountain Press early in 1929.

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*THE GARDEN CITY PRESS** (1903–)

Letchworth, Hertfordshire

Never a private press and now a strictly commercial plant, but often mentioned in catalogues in connection with some early books by John Masefield.

—: T 198 :—

1. EVERLASTING MERCY. BY JOHN MASEFIELD. 8vo. First printed in the English Review, October 1911. *Published by Williams & Norgate.* 1912

2. SONNETS AND POEMS. BY JOHN MASEFIELD. 8vo. An ordinary edition in cloth, and 200 large paper in wrappers. 1916

3. GOOD FRIDAY. BY JOHN MASEFIELD. 8vo. An ordinary edition and 200 large paper in wrappers. First published in the Fortnightly Review, December, 1915. 1916

4. JOHN M. SYNGE : A FEW PERSONAL RECOLLECTIONS WITH BIOGRAPHICAL NOTES. BY JOHN MASEFIELD. 8vo. (*See Cuala No. 22.*) 1916

THE SIGN OF THE GEORGE (1920–)

GEORGE PARKER WINSHIP,* I AND II

Shandygraft Farm, Charles River, Massachusetts

—: R 117 :—

All the work is set by hand in Monotype Caslon, and no statement is ever made of the number of copies printed.

1. HOW THE MONKEY GOT ITS TAIL. BY GEORGE PARKER WINSHIP JR., narrated in April, 1918. Illustrations by the author's mother. 4¾ x 3¼, pp 12.

2. THE BANDBOX. BY ROBERT LOUIS STEVENSON. A Facsimile of the Original Manuscript, With an Explanation of the Circumstances

Which induced him to Write these Lines By the Editor of the Publication For which They were Composed. The Note is by Prof. C. H. C. Wright, of Harvard, editor of the "magazine" in which it appeared "more than forty years since." 1921

3.a CONFESSIONS OF A UNIONIST. An Unpublished Talk on Things Current by ROBERT LOUIS STEVENSON. Written in the Year 1888 and equally Pertinent to Events at the Opening of the Belfast Parliament. 11½ x 8½, pp 24. Kelmscott. June 1921

3.b A later impression, same title and collation, was printed on ordinary paper; 112 copies intended for sale to public libraries.

4. NOTES ON A REPRINT OF THE NEW-ENGLAND PRIMER. BY GEORGE PARKER WINSHIP, with the collaboration of Albert Carlos Bates and Wilberforce Eames. 4½ x 3, pp 24. Japanese paper, wrappers. "*These notes were gathered from fifty-seven copies of the Primer . . . and are Dedicated to a Fellow-Librarian who prefers the Evidence of Print to Any Man's Opinion.*" 1922

5. A LETTER to the Students of The History of the Printed Book, which is the Course known as Fine Arts 5e at Harvard College. *The letter offered to give a book, of substantial value, each year to the student who gets the most out of this course.* 1922

6. A LETTER FROM HENRY JAMES TO MRS. LINTON. Dedicated to Franklin James, to whom it was presented as a Christmas gift. 1922

7. KIPLING'S ADVICE TO "THE HAT" in Response to an Appeal from an Old-timer of Medicine Hat, Alberta. Sm 8vo, wrappers. 1923

8. THE STORY OF A DREAM. As it was Told to the Friends of Mr. Walpole at the Club of Odd Volumes. 7⅝ x 5, pp 8. H M, wrappers. 1923

9. AN AMERICAN NOTE, Never Intended for General Circulation although issued at the Seat of Government in March, 1842. By CHARLES DICKENS. 6¼ x 4¾, pp 16. Arches, green Roma wrappers. 1924

10. "AFTER." A FALSE START BY RUDYARD KIPLING. *This was printed as a matter of record and was virtually suppressed on publication.* 1924

MINOR PIECES:

1. THE SHANDYGRAFT REMEMBRANCER. No. One. An expression of gratitude to the donor of the press [cf. Henry Daniel]. One copy is believed to be in existence, "both sides of which can be read." December 25 1920

2. THE SHANDYGRAFT REMEMBRANCER. No. Two. January 28 1921

3. TO EDWARD CHANNING. The Report of a Committee. N D

THE GEORGIAN PRESS (1927–)

RICHARD W. ELLIS,* Westport, Connecticut

—: R 158 :—

Through the stages of apprenticeship, journeyman work, and service as a designer of printing, Mr. Ellis eventually reached his goal of a personally operated press, devoted to the pure tradition of individual aesthetic and fine craftsmanship. On all counts other than acceptance of commissions for printing books, the Georgian is a private press, operating chiefly on its own publications and impressing the Ellis viewpoint on everything else produced. No printing except books is done and they are usually hand-set, with occasional recourse to Monotype composition, and printed directly from the type, on dampened hand-made paper in most instances.

The publication program is mainly concerned with eighteenth century works and real discrimination is apparent in selection of items other than the customary reprints. The Georgian imprint first appeared in 1924 on a few small pieces printed "under direction," but the true record begins with the present establishment housed in an old building remodelled for the purpose. Books not otherwise ascribed are published by the Press and all such items are bound and tooled by hand.

1. B. R., AMERICA'S TYPOGRAPHIC PLAYBOY. BY CARL PURINGTON ROLLINS, M. A. 7⅞ x 5⅛, pp 13 + two colophons, Scotch. 500 Tovil, boards, $7.50. August 1927

2. SONNETS OF SIMONETTA. BY HELEN GERRY. 7¾ x 5, pp. 32, Caslon and Baskerville. 450 Arches, boards, $3.00. *Printed for the author.* November 1927

3. CIVIL WARS OF FRANCE. BY VOLTAIRE. The first of the only two pieces written by Voltaire entirely in English. 7⅞ x 5⅛, pp 58 + colophon, Baskerville and Original Oldstyle italic. 450 Tovil, marbled boards, calf back and tips, slip case, $12.00. April 1928

4. CABELLIAN HARMONICS. BY WARREN A. MCNEILL. *Random House No. 3.* September 1928

5. PASTORALS, AND DISCOURSE ON PASTORAL POETRY. BY ALEXANDER POPE, ESQ. 9⅝ x 6½, pp 56 + colophon, Baskerville and Oxford. 235 Dutch mould, cloth, leather label, slip case, $12.00. Nov 1928

6. THE MYSTERY REVEALED. BY OLIVER GOLDSMITH. 8½ x 5½, pp 48 + colophon, Oxford. 375 H M, grey boards, black calf back, slip case, $12.00. December 1928

7. SARAH SIMON. BY HERVEY ALLEN. 8¼ x 6, pp frontispiece + 78 + colophon, Cochin. 311 blue Rives, marbled boards, $10.00. *Printed for Doubleday, Doran & Company.* March 1929

In preparation:

AN ACADEMY OF GROWN HORSEMEN. BY GEOFFREY GAMBADO (HENRY WILLIAM BUNBURY). From the edition of 1797, with reproductions of the original Rowlandson plates, printed in line and hand-colored. 11½ x 7½, pp 96, Baskerville. 325 H M, marbled boards, morocco back, slip case, about $37.50.

AN ACCOUNT OF CORSICA: WITH A JOURNAL OF A TOUR TO THAT ISLAND, AND MEMOIRS OF PASCAL PAOLI. BY JAMES BOSWELL, ESQ. Boswell's first book, from the edition of 1768. 2 vols and a pamphlet, Cr 8vo, Baskerville. 450 H M, brown linen, leather label, slip case, $25.00.

RETALIATION: A POEM, BY OLIVER GOLDSMITH. Type facsimile of the original pamphlet of 1774. 4to, pp 32, Caslon. 375 H M, marbled boards, $7.50.

THE REV. DR. J. A. GILES (1848–1855)

Bampton Vicarage, Oxfordshire

Another clerical press, with some indication that it was worked for profit. There is a question whether Dr. Giles did his own printing, but he is given the benefit of the doubt. At least he did most of the writing and editing.

1. HISTORY OF THE PARISH AND TOWN OF BAMPTON. Second edition, with illustrations.
2. CODEX APOCRYPHUS NOVI TESTAMENTI. Over 700 pages, with liberal use of Arabic and Greek type.
3. A HISTORY OF WITNEY. 1852–1855
4. HEBREW RECORDS. Second edition. 1853
5. CHRISTIAN RECORDS. 1854
6. KING ALFRED'S "DESCRIPTION OF EUROPE." Translated by the Rev. Joseph Bosworth. Folio, Anglo-Saxon type, title in two colors. 1855

THE GLYNDE PRESS (—1770—)

—: M XI :—

There was "a press established at Glynde, near Lewes in Sussex; a seat belonging to the late Lord Hampden, which Dr. Cotton states to have been erected in the year 1770. The Bodleian Library contains the first sheet only of a poem, called *The Summer Day, a Descriptive Pastoral*, 4to, Glynd, 1770."

THE GOLDEN COCKEREL PRESS* (1921–)

Founded by HAROLD MIDGELY TAYLOR; taken over by ROBERT GIBBINGS, January 1924

Waltham Saint Lawrence, Berkshire. *Books distributed in America by Random House*

—: R 104, T 93 :—

1. ADAM & EVE & PINCH ME. 12 TALES BY A. E. COPPARD. Cr 8vo, pp 140. 500 copies; 340 in orange boards at 4s 6d, 160 in canvas or white buckram at 6s. April 1921. Second edition, 500 copies, yellow boards and black back, 6s; July 1921. Third edition, 1000 copies, December 1921; 100 bound same as second edition, 900 taken over by Jonathan Cape and bound with his title-page, 7s 6d. 1921

2. TERPSICHORE & OTHER POEMS. BY H. T. WADE-GERY. 16mo, pp 61. 350 copies, blue boards, 3s 6d. April 1921. Second edition, 350 copies, 4s 6d; 20 H M, boards, 7s 6d. 1921

3. SIGNS AND WONDERS: TALES BY J. D. BERESFORD. Cr 8vo, pp 151. 1500 copies, boards, 5s; buckram, 6s 6d. June 1921

4. CLORINDA WALKS IN HEAVEN: TALES BY A. E. COPPARD. Cr 8vo, pp 130. 1200 copies, boards, 6s 6d; 25, signed, H M, boards, 15s. June and October 1922

5. KANGA CREEK: AN AUSTRALIAN IDYLL. BY HAVELOCK ELLIS. Cr 8vo, pp 68. 1375 copies, boards, 4s 6d; 25, signed, H M, boards, 15s. June 1922

6. THE PUPPET SHOW: TALES AND SATIRES. BY MARTIN ARMSTRONG. Cr 8vo, pp 153. 1200 copies, boards, 6s 6d; 25, signed, H M, boards, 15s 6d. June 1922. Second edition, 1500, 6s 6d, Spring, 1923. 1922–3

7. HIPS AND HAWS: POEMS BY A. E. COPPARD. Cr 8vo, pp 44. 480 numbered copies, boards, 5s; 20 signed, H M, 10s. June 1922

8. GIPSY-NIGHT AND OTHER POEMS. BY RICHARD HUGHES. With a lithograph portrait of the author by Pamela Bianco. 16mo, pp 69. 750 copies, boards, 4s 6d. *See Ransom No. 9.* June 1922

9a. MASQUES AND POEMS. WRITTEN AND DECORATED BY PETER QUENNELL. 4to, pp 53. 375 signed, H M, boards, 7s 6d. November 1922

9b. 500 ordinary, wrappers, 2s 6d. December 1922

10. HYDRIOTAPHIA. BY SIR THOMAS BROWNE. 4to, pp 51, black and red. 115 Arnold, boards, 21s. Spring 1923

11. THE GARDEN OF CYRUS. BY SIR THOMAS BROWNE. Uniform with No. 10, pp 61. 21s. Spring 1923

12. RELIGIO MEDICI. BY SIR THOMAS BROWNE. Uniform with No. 10, pp. 84. 31s 6d. Spring 1923

13. A LETTER TO A FRIEND & CHRISTIAN MORALS. BY SIR THOMAS BROWNE. Uniform with No. 10, pp 71. 31s 6d. Spring 1923

14. THE WEDDING SONGS OF EDMUND SPENSER: BEING THE PROTHALAMION AND EPITHALAMION. With wood-engravings in color by Ethelbert White. Nar 8vo, pp 46. 350 Arnold, boards, 7s 6d; 25, signed, J V, half buckram, 21s. August 1923

15. THE XI BOOKES OF THE GOLDEN ASSE. Translated out of Latin into English by William Adlington. 4to, pp 254, black and blue. 450 Van Gelder, boards, 36s. August 1923

16. JEREMY TAYLOR: A SELECTION FROM HIS WORKS. Made and edited by Martin Armstrong. 4to, pp 132, black and red. 350 Arnold, boards, 31s 6d. October 1923

17. DAPHNIS & CHLOE. Translated out of the Greek of LONGUS by Geo. Thornley. Cr 4to, pp 108, black and green. 450 Van Gelder, boards, 18s 6d. November 1923

This was the last book issued under Mr. Taylor's direction. Mr. Gibbings was at the time working on the illustrations for the "Lives of Gallant Ladies," and took over the entire industry on account of Mr. Taylor's illness, which resulted in his death shortly after.

18. LIVES OF GALLANT LADIES. BRANTÔME. Translated by H.M. & F.M. 10 wood-engravings by Robert Gibbings. 2 vols, Cr 4to, pp 250 each vol, black and green. 625 sets ordinary, 3 guineas; 75 sets Van Gelder, signed by translators, boards, 6 guineas; 18 sets Arnold, parchment boards, leather back, with duplicate set of proofs and one special engraving, 18 guineas. July 1924

19. MORAL MAXIMS. ROCHEFOUCAULT. Nar 8vo, pp 133, black and blue. 325 Arnold, boards, 13s. August 1924

20. SONGS AND POEMS. BY HENRY CAREY. 20 wood-engravings by Robert Gibbings. 4to, pp 65, black and red. 350 Arnold, boards, 18s 6d; 30, signed by artist, vellum, 2 guineas. November 1924

21. WHERE I LIVED & WHAT I LIVED FOR (WALDEN). BY HENRY THOREAU. 5 wood-engravings by Robert Gibbings. 5 x 3½, pp 46, black and blue. 350 Kelmscott, boards, 8s 6d; 30 in blue morocco, 35s. December 1924

22. MISCELLANEOUS WRITINGS OF HENRY VIII. Edited by Francis Macnamara. Engravings by Robert Gibbings. 10½ x 7½, pp 218, black and red. 300 ordinary, boards, 36s; 35 Arnold, boards, 3 guineas. December 1924

23. DIRECTIONS TO SERVANTS. BY JONATHAN SWIFT, D.D. 12 wood-engravings by John Nash. 10½ x 7½, pp 36, black and green. 350 Arnold, boards, 18s 6d; 30, signed by artist, vellum, 2 guineas. *Uniform with Nos. 27 and 53.* February 1925

24. SONNETS, WITH FOLK SONGS FROM THE SPANISH. BY HAVELOCK ELLIS. 9 x 5¼, pp 81. 500 Kelmscott, boards, 12s 6d. April 1925

25. SONNETS AND VERSES. BY ENID CLAY. 8 wood-engravings by Eric Gill. 9 x 5¼, pp 35. 450 Kelmscott, boards, 15s. April 1925

26. PICTOR IGNOTUS, FRA LIPPO LIPPI, ANDREA DEL SARTO. BY ROBERT BROWNING. Initial letters by Eric Gill. 10½ x 7½, pp 41, black and red. 360 Arnold, boards, 17s 6d. May 1925

27. SELECTED ESSAYS. BY JONATHAN SWIFT, D.D. Edited by R. Ellis Roberts. 14 wood-engravings by Jon Farleigh. Uniform with No. 23, but printed in black and blue. 450 copies announced at 18s 6d. "*It was originally intended to issue these essays in two volumes, but owing to an accident in which more than half the edition of the first volume was destroyed, it was decided not to proceed with Volume II. The 190 surviving copies, being complete in themselves, were accordingly issued to subscribers according to priority of application.*" *Uniform with Nos. 23 and 53.*

28. SONGS FROM ROBERT BURNS. Selected and with a Preface by A. E. Coppard. 18 wood-engravings by Mabel M. Annesley. 8½ x 5½, pp 112. 450 Batchelor, boards, 16s. July 1925

29. AN APOLOGY FOR THE LIFE OF COLLEY CIBBER. BY HIMSELF. Initial letters by Eric Gill. 2 vols, 10 x 6, pp 160 and 164, black and blue. 450 sets ordinary, boards, 36s. August 1925

30. SAMSON AND DELILAH: taken from the Book of Judges. 6 wood-engravings by Robert Gibbings. 10½ x 7½, pp 17. 325 Batchelor, buckram, 18s 6d. October 1925

31. THE SONG OF SONGS. A new version, anonymous. 20 wood-engravings by Eric Gill. 10½ x 7½, pp 43. 720 Batchelor, buckram, 21s; 30, hand-colored, signed by artist, 5 guineas. October 1925

32. THE NATIVITY: taken from St. Luke's Gospel. Wood-engravings by Noel Rooke. 8½ x 5½, pp 43, black and red. 370 Batchelor, boards, 17s 6d. November 1925

33. GULLIVER'S TRAVELS. BY JONATHAN SWIFT, D.D. 40 wood-engravings by David Jones, mostly hand-colored. 2 vols, 10 x 7¼, pp 140 and 139. 450 sets ordinary, boards, 3 guineas; 30 sets H M, signed by artist, buckram, 6 guineas. December 1925

34. RED WISE. BY E. POWYS MATHERS. 8 wood-engravings by Robert Gibbings. 8½ x 5½, pp 98. 500 Batchelor, boards, 17s 6d. January 1926

35. THE PASSION OF THE LORD JESUS CHRIST: from the Gospel according to St. Matthew (from the Latin Vulgate). Initial letters and 6 wood-engravings by Eric Gill. 10½ x 7½, pp 15, black and red. 250 Batchelor, buckram, 25s. March 1926

36. AN APOLOGY FOR THE LIFE OF MRS. SHAMELA ANDREWS. BY MR. CONNY KEYBER (HENRY FIELDING). Edited and with an Introduction by R. Brimley Johnson. 8 x 4¾, pp 80. 450 Batchelor, boards, 15s. March 1926

37. PROCREANT HYMN. BY E. POWYS MATHERS. 5 engravings on copper by Eric Gill. 10 x 6. 200 Batchelor at 2 guineas. *Uniform with No. 61.* June 1926

38. THE BOOK OF JONAH. Authorised version. Wood-engravings by David Jones. 10 x 7½, pp 16. 175 Batchelor, buckram, 25s. July 1926

39. MAXIMS AND CONSIDERATIONS OF CHAMFORT. Translated with an Introduction by E. Powys Mathers. 2 vols, 8¾ x 5¾, pp 96 and 84. 550 sets H M, boards, 30s. July 1926

40. PELAGEA & OTHER POEMS. BY A. E. COPPARD. Wood-engravings by Robert Gibbings. 9 x 5½, pp 44. 425 H M, boards, 15s. Oct 1926

41. POMPEY THE LITTLE. BY FRANCIS COVENTRY. Introduction by Arundell del Re. Wood-engravings by David Jones. 9 x 5½, pp 240. 400 ordinary, boards, 18s 6d. October 1926

42. THE FABLES OF AESOP. Translation of Roger L'Estrange, 1692. Wood-engravings by Celia M. Fiennes. 10 x 6, pp 108. 350 mould, boards, 17s 6d. December 1926

43. METAMORPHOSIS OF PIGMALION'S IMAGE. BY JOHN MARSTON. 1598 edition. Engravings by Rene Ben Sussan. 7½ x 4¾, pp 18. 325 H M, boards, 12s 6d. December 1926

44. MEN AND MANNERS. BY WILLIAM SHENSTONE. Selections from the 1791 edition, by Havelock Ellis. 7½ x 4¾, pp 124. 500 H M, boards, 15s. May 1927

45. A RAPTURE. BY THOMAS CAREW. Two line engravings on copper by J. E. Laboureur. 7½ x 4¾. 375 Kelmscott, boards, 12s 6d. May 1927

46. A BALLAD UPON A WEDDING. BY SIR JOHN SUCKLING. Wood-engravings by Eric Ravilious. 7½ x 4¾. 375 Kelmscott, boards, 12s 6d. September 1927

47. TROILUS AND CRISEYDE. BY GEOFFREY CHAUCER. Edited and with an Introduction by Arundell del Re. Wood-engravings by Eric Gill. 12½ x 7½, pp 310, black, red, and blue. 219 (7–225) Kelmscott, quarter niger, 10 guineas; 6 (1–6) vellum, full niger, 40 guineas. September 1927

48. THE TWELVE MONETHS. BY NICHOLAS BRETON. Introduction by Brian Rhys. Wood-engravings by Eric Ravilious. 9 x 5¼, pp 28. 500 Batchelor, buckram, 17s 6d. December 1927

49. THE CHESTER PLAY OF THE DELUGE. Introduction by J. Isaacs. Wood-engravings by David Jones. 12½ x 9½, pp 20. 275 H M, buckram, 30s. December 1927

50. THE TRUE HISTORY OF LUCIAN OF SAMOSATA. Francis Hickes' Translation, 17th century. Introduction by Prof. J. Phillimore. Wood-engravings by Robert Gibbings. 12½ x 9, pp 48, with the Greek text arranged as a border. 275 H M, quarter niger, 3 guineas. December 1927

51. THE PSALMS OF DAVID. Demy 8vo. 500 H M, 16s. 1928

52. MICRO-COSMOGRAPHIE: OR, A PIECE OF THE WORLD DISCOVERED, IN ESSAYS AND CHARACTERS, BY JOHN EARLE. From the edition of 1633. Edited and with an Introduction by Gwendolen Murphy. Cr 4to. 500 Arnold, buckram, 25s. 1928

53. MISCELLANEOUS POEMS BY JONATHAN SWIFT. Selected and with an Introduction by R. Ellis Roberts. 12 wood-engravings by Robert Gibbings. Cr 4to. 375 Batchelor, boards, 18s. *Uniform with Nos. 23 and 27.* 1928

54. THE LADIES POCKET BOOK OF ETIQUETTE. From the edition of 1838. 4 full-page engravings on copper by Hester Sainsbury. Fcap 8vo. 500 copies, 15s. 1928

55. COUNT STEFAN. BY A. E. COPPARD. Portrait of the author and other decorations by Robert Gibbings. Demy 8vo. 600 H M, 16s. 1928

56. A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. BY LAURENCE STERNE. From the edition of 1780. 6 full-page line engravings on copper by J. E. Laboureur. Demy 8vo. 500 H M, buckram, 21s. 1928

57. ABD-ER-RHAMAN IN PARADISE. BY JULES TELLIER. Translated from the French by Brian Rhys. 4 wood-engravings by Paul Nash. 8vo. 400 copies, 16s. 1928

58. ART AND PRUDENCE: AN ESSAY BY ERIC GILL. 2 engravings on copper by the author. 7¾ x 4¾. 500 H M, buckram, 17s 6d. June 12 1928

59. UTOPIA. BY SIR THOMAS MORE. From the first edition of Ralph Robynson's translation, 1551. Edited, with an Introduction, by Prof. A. W. Reed. Initials and ornaments by Eric Gill. Cr 4to. 500 copies, 36s. 1928

60. LAMIA, ISABELLA, AND OTHER POEMS. BY JOHN KEATS. From the Oxford text edited by H. Buxton Forman. 20 wood-engravings by Robert Gibbings and initials designed for the Press by Eric Gill. 12½ x 7½. 485 Batchelor, 3 guineas; 15 vellum, initials hand-embossed in gold, 35 guineas. 1928

61. A CIRCLE OF THE SEASONS. A translation of the *Ritu-Samhara of* KALIDASA by E. Powys Mathers. 4 engravings on copper by Robert Gibbings. Roy 8vo. 500 copies, 30s. *Uniform with No. 37.* 1928

In addition, the following books, and probably more, have been printed at the Golden Cockerel Press but not published there.

1. THE BRIGHT ISLAND. BY ARNOLD BENNETT. 8vo. 200 copies. *No. 5 of "The Vine Books."* 1924

2. ID QUOD VISUM PLACET. BY ERIC GILL. 2 engravings on copper by the author. 8 x 4¾. 150 Batchelor, signed, 15s. *Published by the author.* 1926

3. ART AND LOVE. BY ERIC GILL. *Cleverdon No. 2.* 1927

4. A TALE OF ROSAMUND GRAY AND OLD BLIND MARGARET. BY CHARLES LAMB. *For Frank Hollings, q. v.* 1928

Announcements of future issues include:

EVERYMAN. Wood-engravings by David Jones.

THE CANTERBURY TALES. BY GEOFFREY CHAUCER. Over 150 wood-engravings by Eric Gill. 4 vols, 12½ x 7½. 450 sets on special H M; 15 vellum. *Uniform with No. 47.*

TRISTRAM SHANDY. BY LAURENCE STERNE. From the edition of 1780. 5 full-page engravings on copper by J. E. Laboureur in each volume. 3 vols. 500 sets.

ABYSS. BY LEONID ANDREYEV. Translated by John Cournos. 4 wood-engravings by Ivan Lebedeff. Cr 8vo. 500 Van Gelder, buckram.

THE ATROCITIES OF THE PIRATES. BY AARON SMITH. 10 wood-engravings by Eric Ravilious. Cr 8vo. 500 Van Gelder, boards.

THE FOUR GOSPELS. From the Authorized Version. Wood-engravings by Eric Gill. 4to. 500 copies.

SALAMMBO. BY GUSTAVE FLAUBERT. A new translation by E. Powys Mathers. Wood-engravings by Robert Gibbings. Cr 4to. 500 copies.

DAPHNIS AND CHLOE. 90 copies additional to the previous edition (No. 17), with 5 full-page copperplates by J. E. Laboureur.

THE GOLDEN HIND PRESS (1927–)

ARTHUR W. RUSHMORE,* Fairview in Madison, New Jersey

Mr. Rushmore is in charge of production for Harper & Brothers and established the home press primarily for experimenting with title-pages and decorative features for Harper books. But the hand press is occasionally used for a private publication, in which the entire family takes a hand. His oldest daughter, Delight, is vice-president and the younger, Elaine, is head proof-reader.

1. THE SEEKER. BY KARLE WILSON BAKER. Frontispiece, linoleum block in two printings and third color by hand, by Lee Thayer. 6½ x 5, pp 16, Garamond, black and green. 100 Van Gelder, boards. *For private distribution.* October 1927

2. SONGS AND OTHER VERSES. BY ELSIE M. RUSHMORE. 9 x 6, pp 44, Garamond, black and buff. 100 Batchelor, signed, boards. *Privately printed.* December 1928

The following books were set at the Golden Hind but printing was done elsewhere and they were published by Harper & Brothers.

WHEN JESUS WAS BORN. BY WALTER RUSSELL BOWIE. Illustrations, cover, and end-papers by Charles B. Falls. 6¼ x 5⅛, pp 32, Goudy Antique, three colors. First edition, 5000, boards, 75c. Dec 1928

THE SINGING SWORD: A POEM BY G. LAURENCE GROOM. Illustrations and decorations by Clinton Balmer. 9 x 6, pp 88, Jenson. *In preparation.* 1929

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*THE GRABHORN PRESS** (1919–)

EDWIN AND ROBERT GRABHORN
510 Pine Street, San Francisco, California

—: R 155 :—

The following list was supplied by the printers, whose arrangement has been followed.

A: PRIVATELY PRINTED:

1. A DEFENSE OF THE DILETTANTE. BY GEORGE CHAMBERS CALVERT. 11½ x 9, pp 18. 200 copies. Indianapolis: The Studio Press. *Printed for the author.* 1919

2. DIOGENES AT THE SAVILE CLUB. BY ROBERT LOUIS STEVENSON. 150 copies. *Printed for David Joyce.* 1920

3. TO A GIRL DANCING. BY GEORGE STERLING. 11 x 7, pp 8. 120 copies. *Printed for Albert M. Bender.* 1921

4. WHAT MICHAEL SAID TO THE CENSUS-TAKER. BY JAMES RORTY. 8¼ x 6, pp 12. 150 copies. *Printed for the author.* 1922

5. KWAN-YIN. BY STELLA BENSON. 8¼ x 6, pp 12. 100 copies. *Printed for Albert M. Bender.* 1922

6. A DAY WITH A. M. B. 9 x 6½, pp 12. 10 copies. 1922

7. WASHINGTON'S FAREWELL ADDRESS. 13 x 8½, pp 12. 175 copies (50 J V). *Printed for Herbert Lionel Rothchild.* 1922

8. POEMS AND DRAWINGS. BY MAYNARD DIXON. 10½ x 7, pp 48. 250 copies. *Printed for the author.* 1923

9. THIRTY-SEVEN DAYS OF PERIL. BY TRUMAN C. EVERETS. 8½ x 5½, pp 56. 375 copies. *Printed for James MacDonald.* 1923

10. ALICE MEYNELL: A TRIBUTE. BY C. T. C. 50 copies. *Printed for the author.* 1923

11. THE SELECTED PAPERS OF FRANK HAMILTON SHORT. 11½ x 7½, pp 236. 250 copies. *Printed for Mrs. F. H. Short.* 1923

12. THE STORY OF ENRIQUEZ. BY BRET HARTE. 8 x 5, pp 104. 100 copies. *Printed for Herbert Lionel Rothchild.* 1924

13. SONGS OF INNOCENCE. BY WILLIAM BLAKE. 6 x 3¾, pp 74. 100 copies. *Printed for Albert M. Bender.* 1924

14. R. L. S. TO M. DONAT. BY ROBERT LOUIS STEVENSON. Foreword by Robert Keable. 10 x 7, pp 22. 50 copies. *Printed for Herbert Lione Rothchild.* 1925

15. A LEGACY OF HOURS. BY FLORA J. ARNSTEIN. 7½ x 4¾, pp 46. 100 copies. *Printed for the author.* 1927

16. ALGERNON CHARLES SWINBURNE: TWO UNPUBLISHED MANUSCRIPTS. Frontispiece and initials by Valenti Angelo. 11¾ x 8½, pp 38. 50 copies. *Printed for Herbert Lionel Rothchild.* 1927

B: FOR COMPLIMENTARY DISTRIBUTION:

1. A RILL FROM THE TOWN PUMP. BY NATHANIEL HAWTHORNE. 8¼ x 5¼, pp 18. 170 copies. 1920

2. THE DIALOGUE BETWEEN AN ALMANAC SELLER AND A PASSER-BY. BY GIACOMO LEOPARDI. 8¼ x 6, pp 6. 100 copies. *New Year Greeting.* 1921

3. †SUNDRY BALLADES. BY FRANÇOIS VILLON. Decorations by Joseph Sinel. 9½ x 7. 210 copies. 1922

4. OLD FRENCH TITLE-PAGES. BY ANDREW LANG. 5¾ x 3¾, pp 24. 725 copies. *Presented to Members of The American Institute of Graphic Arts and of The Book Club of California.* 1923

5. THE SERMON ON THE MOUNT. Decorations by Stafford Duncan. 14½ x 10, pp 10. 190 copies. 1924

6. 1601. BY MARK TWAIN. Foreword by C. E. S. Wood. 8 x 5, pp 36. 100 copies. 1925

C: PRINTED FOR THE BOOK CLUB OF CALIFORNIA:

1. A GRACIOUS VISITATION. BY EMMA FRANCES DAWSON. With an Appreciation by Ambrose Bierce. 9 x 5¾, pp 74. 300 copies. 1921

2. PRAYER: A POEM. BY CHARLES K. FIELD. Foreword by Dr. David Starr Jordan. 8 x 5¼, pp 14. 300 copies. 1921

3. THE CITY OF THE GOLDEN GATE. BY SAMUEL WILLIAMS. 9¼ x 6, pp 44. 350 copies. 1921

4. †THE SONG OF SONGS. Translated by Morris Jastrow, Jr., with an Introduction by Franz Cumont. Initials by Joseph Sinel. 8 x 5, pp 34. 310 copies. 1922

5. †OSCAR WEIL: LETTERS AND PAPERS. Decorations by H. Von Schmidt. 11½ x 7½, pp 138. 400 copies. 1923

6. †THE LETTER OF CHRISTOPHER COLUMBUS. Translated, with a Foreword, by Donald B. Clark. 8½ x 5½, pp 28. 250 copies. 1924

7. †ALDUS PIUS MANUTIUS. BY THEODORE L. DE VINNE. With a leaf from the Aldine Hypnerotomachia Poliphili, 1499. 11½ x 8, pp 34. 194 copies. 1924

8. †THE PHILOBIBLON OF RICHARD DE BURY. Decorations by Donald McKay. 15¼ x 10, pp 42. 250 copies. 1925

9. ‡THE LETTER OF AMERIGO VESPUCCI. Introduction by Oscar Lewis and Decorations by Valenti Angelo. 12½ x 8¾, pp 34. 250 copies. 1926

10. THE GENTLE CYNIC. Translated by Morris Jastrow, Jr., Introduction by Oscar Lewis and Decorations by Valenti Angelo. 8 x 5, pp 40. 250 copies. 1927

11. THE BOOK OF RUTH. Illuminated by Valenti Angelo. 4½ x 3¼, pp 42. 250 copies. 1927

12. †AROUND THE HORN IN '49: The Journal of the Hartford Union Mining and Trading Company. BY JOHN LINVILLE HALL. Introduction by Oscar Lewis. 8½ x 6¾, pp 138. 250 copies. 1928

D: PRINTED FOR PUBLISHERS:

1. THE TYPOGRAPHY OF SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM. BY MARK HARVEY LIDDELL. 8½ x 5½, pp 22. 100 copies. *Printed for John Howell.* 1920

2. DIOGENES IN LONDON. BY ROBERT LOUIS STEVENSON. 9¾ x 6¼, pp 14. 150 copies (5 on vellum). *Printed for John Howell.* 1920

3. DICKENS IN CAMP. BY BRET HARTE. 9 x 6, pp 20. 350 copies. *Printed for John Howell.* 1922

4. PSYCHOANALYSIS AND MORALITY. BY JOHN COWPER POWYS. 9¼ x 6, pp 52. 500 copies. *Printed for Jessica Colbert.* 1923

5. HAWAIIAN HILLTOP. BY GENEVIEVE TAGGARD. 8½ x 6, pp 20. 500 copies. *Lantern Press No. 1.* 1923

6. ABRAHAM LINCOLN. BY CLARK PRESCOTT BISSETT. 8¾ x 6, pp 404. 125 copies. *Printed for John Howell.* 1923

7. A TREE IN BLOOM. BY HILDEGARDE FLANNER. 10½ x 7, pp 20. 500 copies. *Lantern Press No. 2.* 1924

8. †THE MODERN WRITER. BY SHERWOOD ANDERSON. 8½ x 5½, pp 48. 1000 copies (50 J V). *Lantern Press No. 3.* 1925

9. THE AWAKENING. BY STELLA BENSON. 8¼ x 6¼, pp 20. 500 copies. *Lantern Press No. 4.* 1925

10. †FOR WHISPERS AND CHANTS. BY JAKE ZEITLIN. 10 x 7, pp 32. 500 copies (50 Van Gelder, signed by author). *Lantern Press No. 7.* 1927

11. †A JOURNEY TO LOWER OREGON AND UPPER CALIFORNIA. BY SAMUEL T. DAMON. Frontispiece and initials by Valenti Angelo. 8¾ x 6½, pp 102. *Printed for J. J. Newbegin.* 1927

12. †THE VOIAGE AND TRAVEILE OF SIR JOHN MAUNDEVILE, KT. *Random House No. 2.* 1928

13. †THE SCARLET LETTER. BY NATHANIEL HAWTHORNE. *Random House No. 4.* 1928

14. FORTUNATUS. BY EDWIN ARLINGTON ROBINSON. *Slide Mountain Press No. 1.* 1928

15. POEMS FROM THE RANGES. BY CHARLES ERSKINE SCOTT WOOD. *Lantern Press No. 10.* 1929

E: PRINTED FOR DIRECT SALE:

1. †THE BOOK OF RUTH. Illuminated by Valenti Angelo. 7¼ x 5½, pp 14. 160 copies, $17.50. 1925

2. THE BOOK OF JOB. Frontispiece and initials by Valenti Angelo. 17 x 11¼, pp 24. 210 copies, $25.00. 1926

3. †FRANCIS DRAKE AND OTHER EARLY EXPLORERS ALONG THE PACIFIC COAST. BY JOHN W. ROBERTSON. 10¼ x 7¾, pp 290. 1000 copies, $15.00. 1927

4. SALOME. BY OSCAR WILDE. Frontispiece and decorations by Valenti Angelo. 10¼ x 7¾, pp 44. 125 copies, $20.00. 1927

5. †THE GOLDEN TOUCH. BY NATHANIEL HAWTHORNE. Decorations by Valenti Angelo. 9 x 5¾, pp 38. 240 copies, $10.00. 1927

6. HYMNS TO APHRODITE. Translated by John Edgar. Decorations by Valenti Angelo. 12 x 7½, pp 10. 250 copies, $6.00. 1927

In preparation :

NIGHT AND OTHER POEMS. BY ROBINSON JEFFERS. Introduction by B. H. Lehman. Frontispiece by Ansel S. Adams and initials by Valenti Angelo. 310 copies, signed, *for The Book Club of California.*

THE STORY OF REYNARD THE FOX. Illuminated by Valenti Angelo. 100 copies for direct sale.

THE PLANTIN-MORETUS MUSEUM, A PRINTER'S PARADISE. BY THEODORE L. DE VINNE. Introduction by Oscar Lewis. Two illuminated illustrations from old engravings. 6½ x 4¼, pp xi + 54. 425 H M, orange niger morocco.

GRACE CHURCH PRESS

Imprint on the first three items of the Clerk's Press.

THE GRAFTON PRESS (—1902—)

New York City

The publishing imprint of Frederick H. Hitchcock, who died in 1928. Most of the output was published for authors and societies. One item is noted.

1. THE NONNES PREESTES TALE OF COK AND HEN. BY GEOFFREY CHAUCER. Introduction by W. C. Bamburgh, and a Glossary; also a Portrait. Sm 4to, black letter. 26 lettered copies on Whatman; title-page and initials illumined by W. C. B. 1902

PRIVATE PRESS OF OLIVER B. GRAVES (—1898—)

Cambridge, Massachusetts

1. OSSIAN'S ADDRESS TO THE SUN. From the Poem *Carthon*, by LORD BYRON. 8 pp., wrappers. 1898

THE GRAYHOUND PRESS (1925-)

ALISTER MATHEWS.* 1925, 3 Bessborough Gardens, London; 1928, St. Cross, Winchester

—: R 110 :—

1. THE WONDERFUL ADVENTURES OF TOBIAS AND JEMIMA IN NONESUCH LAND. BY H. H. W. 7½ x 5. 40 copies, none for sale. June 1925
2. SEVEN SONGS FROM THE BEGGAR'S OPERA. BY JOHN GAY. 7½ x 5. 64 copies, 6d. June 1925
3. THE CLOSET OF BEAUTY OR, AN OLD WAY TO PROCURE NEW LOVELINESS. 7½ x 5. 104 copies, 2s 6d. September 1925
4. THE TREMULOUS STRING: TWENTY-FIVE PROSE POEMS BY MONK GIBBON. 8½ x 6¼. 250 copies, 3s. June 1 1926
5. EXPLOITS AND WONDERS (Seventeenth Century). 8 x 5¾. 106 copies, 4s 6d. September 1926
6. THE BRANCH OF HAWTHORNE TREE: POEMS BY MONK GIBBON. With 49 original hand-colored designs by Picart Le Doux. 10 x 6½. 460 Arches, 20s. November 5 1927

GREAT TOTHAM PRESS (1831–1849)

CHARLES CLARK, Great Totham, Essex

—: R 32, L 216 :—

1. A HISTORY . . . OF GREAT TOTHAM. BY GEORGE W. JOHNSON. 8vo. 100 copies. 1831
2. TUSSER'S HUNDRETH GOOD POYNTES OF HUSBANDRIE, 1557. With Life of Tusser and Glossary. 4to. 100 copies. *Published by Longman & Co.* 1834
3. THE STYLE OF PREACHING FOUR HUNDRED YEARS AGO, 1432. 8vo. 100 copies. 1837
4. THREE LETTERS. By the Celebrated Poets, CLARE, COWPER, and BIRD, from original mss. 8vo. 25 copies. 1837
5. EPSOM RACES: a Poem, Comic, Punning and *Racy!* by THOMAS HOOD, ESQ., THE YOUNGER [pseud. C. Clark]. 8vo. 100 copies. 1838
6. GEORGIAN REVEL-ATIONS! or "the most accomplished Gentleman's Midnight Visit Below Stairs!" 8vo. 100 copies. 1838
7. PULPIT ORATORY FOUR CENTURIES AGO, 1432. 8vo. 100 copies. 1839
8. FALSE PROPHETS DISCOVERED, 1642. 4to. Few copies. 1844
9. THE SCARCITY AND EXCELLENCY OF VERTUOUS WOMEN . . . BY J. COLBY, 1710. 4to. Few copies. 1845

10. THE LAST WILL AND TESTAMENT OF THOMAS TUSSER. 4to. 1846

11. PLEASANT QUIPPES FOR UPSTART NEWFANGLED GENTLEWOMEN. [BY STEPHEN GOSSON.] 8vo. 1847

12. FAIRLOP AND ITS FOUNDER. 8vo. 1847

13. NARRATIVE OF THE MIRACULOUS CURE OF ANNE MUNNINGS. 8vo. 1847

14. A DOCTOR'S "DO"-INGS: or the Entrapped Heiress of Witham! a Satirical Poem by QUENTIN QUEERFELLOW (pseud. C. Clark). 12mo. Few copies. 1848

15. POOR ROBIN'S TRUE CHARACTER OF A SCOLD: or the Shrew's Looking-glass. 8vo. 1848

16. FLYING AND NO FAILURE: or Aerial Transit accomplished more than a Century ago. 8vo. 1848

17. HUMAN FATE, AND AN ADDRESS TO THE POETS WORDSWORTH AND SOUTHEY: POEMS, BY THE LATE SIR EGERTON BRYDGES, BART. (of Lee Priory Press), now first printed from the Author's MSS., in the possession of Charles Clark. 8vo. 1848

18. ENGLISH COOKERY FIVE HUNDRED YEARS AGO. From a Manuscript compiled about 1300, by the Master Cooks of King Richard the Second. 8vo, black letter. 1849

The above list is taken from Dobell, who also records 48 single leaves, with others undiscovered, and one dated 1862, apparently but not certainly Clark's.

R. GREENE

Had a private press at Lichfield, Staffordshire, c. 1776.

GREENWICH

—: R 25 :—

Martin mentions a private press there; the printer, Conrade Freeman.

1. A FAITHFUL ADMONYCION, etc. May 1554

THE GREGYNOG PRESS (1922–)

R. A. MAYNARD,* Director, Newtown, Montgomeryshire

—: R 107, T 99 :—

Excepting No. 5, the first 25 numbers of each edition are bound in full levant morocco, with gold tooled decoration designed by R. A. Maynard

and executed by George Fisher, who is in charge of the Press Bindery. Woodcuts, unless otherwise specified, are by Robert Ashwin Maynard and Horace Walter Bray. Hand-made paper is generally used, with exceptions noted.

1. POEMS BY GEORGE HERBERT. Twenty-three poems selected by Sir H. Walford Davies. Woodcut of Montgomery Castle by R. A. Maynard. Demy 8vo, Kennerley, black and red. 300 (250 for sale); boards, 10s 6d; morocco, 1½ guineas. November 1923

2. POEMS BY HENRY VAUGHAN. Selected by Ernest Rhys. Nine woodcuts of the Vaughan country in Breconshire. Demy 8vo, Kennerley, black and red. 500 (450 for sale); boards, 1½ guineas; morocco, 3 guineas. December 1924

3. CANEUON CEIRIOG. POEMS IN WELSH BY JOHN CEIRIOG HUGHES. Introduction by Prof. J. Lloyd-Jones and 30 woodcuts. Crown 4to, Kennerley, black and red. 400 (350 for sale); boards, 1 guinea; morocco, 3½ guineas. December 1925

4. DETHOLIAD O GANIADAU. COLLECTED POEMS OF T. GWYNN JONES. 9 woodcuts. Demy 8vo, Kennerley. 500 Van Gelder Japon; buckram, 15s; morocco, 2½ guineas. September 1926

5. CHOSEN ESSAYS BY EDWARD THOMAS. Selected by Ernest Rhys. 24 woodcuts. Cr 4to, Garamond. 300 (51–350) Van Gelder, buckram, 25s; 50 (1–50) H M, morocco, 4½ guineas. 1926

6. SELECTED POEMS BY EDWARD THOMAS. Selected by Edward Garnett. Med 8vo, Garamond, black and red with blue rules. 275 J V; buckram, 25s; morocco, 7 guineas. 1927

7. THE LIFE OF SAINT DAVID. Edited by Ernest Rhys. 25 woodcuts, hand-colored. Cr 4to, Poliphilus, black and blue with red initials. 175 Batchelor; vellum, 5 guineas; morocco, 11½ guineas. 1927

8. LLYFR Y PREGETHWR. The Book of Ecclesiastes in Welsh, from the Bishop Morgan Bible of 1588. 2 woodcuts by David Jones. Cr 4to, Poliphilus, black and red. 250 Batchelor; buckram, 12s 6d; morocco, 4½ guineas. 1927

9. THE AUTOBIOGRAPHY OF EDWARD LORD HERBERT OF CHERBURY. Introduction by C. H. Herford and 9 woodcuts by H. W. Bray. Lge 4to, Poliphilus. 300 Batchelor; buckram, 4 guineas; morocco, 11 guineas. 1928

10. AN ACCOUNT OF THE CONVINCEMENT, EXERCISES, SERVICES AND TRAVELS OF THAT ANCIENT SERVANT OF THE LORD, RICHARD DAVIES. First printed in 1710. Demy 8vo, Baskerville. 175 Batchelor. 1928

11. OMAR KHAYYAM. A Welsh version from the original Persian by Sir John Morris Jones. Woodcuts by R. A. Maynard. 9¾ x 7, pp xvi + 30, Caslon. 310 copies, 15s. 1928

12. SELECTED POEMS BY W. H. DAVIES. Arranged by Edward Garnett, with a Foreword by W. H. Davies. Med 8vo, Baskerville. 310 J v, 31s 6d. 1929

13. THE MISFORTUNES OF ELPHIN. BY THOMAS LOVE PEACOCK. 17 woodcuts by H. W. Bray. Med 8vo, Baskerville. 250 Batchelor, 2 guineas. 1929

In preparation :

PSALMAU DAFYDD. The Book of Psalms in Welsh. From the Bishop Morgan Bible of 1588. Demy 4to, Poliphilus, black and red. 225 Batchelor.

THE GREY BOW PRESS (1926–1928)

GREGG ANDERSON,* Printer, and R. O. BAUGHMAN, Writer.
Pasadena, California

—: R 121, 181 :—

While Mr. Anderson will continue his private press work, this organization, and probably the name, have passed into history.

1. GEORGE GISSING. Three Essays on Gissing. 8 x 5¼, pp 75. 6 copies, half vellum August 1926

2. SONG, BY ARTHUR O'SHAUGHNESSY. 8⅜ x 5¼, pp 8. 15 copies. July 1927

3. TO A POET. JAMES E. FLECKER. 8½ x 5⅝, pp 4. 15 copies. Aug 1927

4. THE LAKE ISLE OF INNISFREE. BY W. B. YEATS. 8½ x 5⅝, pp 4. 15 copies. October 1927

5. ONE HUNDRED AND THIRTY QUATRAINS. BY R. O. BAUGHMAN. 8½ x 5⅝, pp 44. 50 ordinary, $4.00; 25 Fabriano, $5.00; all bound half leather. January 1928

6. THE CITY IN THE SEA. BY E. A. POE. 8 x 5, pp 8. 15 copies, wrappers. February 1928

7. REMEMBERED ONE. BY R. O. BAUGHMAN. 8 x 5, pp 8. 25 copies, wrappers. April 1928

8. OUT OF THE PAST. LLEWELLYN POWYS. 8 x 5½, pp 16. 25 copies, wrappers. August 1928

9. SIX POEMS. BY R. O. BAUGHMAN. 8½ x 5¾, pp 18. 12 copies, wrappers. August 1928

10. PROVERBS OF HELL. BY WILLIAM BLAKE. 7 x 4¾, pp 4, Lutetia, black and red. On J v, wrappers. "*For private distribution, and especially for Mr. Arthur M. Ellis.*" January 1929

THE GROVE PARK PRESS (1879–1922)

FREDERICK ARTHUR CRISP, 270 Walworth Road, London

A private press which produced about 200 volumes, mostly of a genealogical nature. (T 199)

EDMOND BYRNE HACKETT: THE BRICK ROW BOOKSHOP, INC.* (1923–)

New York, New Haven, Princeton

—: R 172 :—

1. †THE BALLAD OF WILLIAM SYCAMORE, 1790–1880. BY STEPHEN VINCENT BENET. 7¾ x 5⅜, pp 9, Original Oldstyle italic in type borders. 500 copies, boards, $5.00. *Typography by Bruce Rogers; printed by W. E. Rudge.* 1923

2. A CENSUS OF THE MANUSCRIPTS OF OLIVER GOLDSMITH. BY KATHERINE C. BALDERSTON. 7¼ x 4, pp 73. 500 copies, boards, $5.00. Oct 1926

3. A BIBLIOGRAPHY OF THE COLLECTED WRITINGS OF EDITH WHARTON. BY LAWSON MC CLUNG MELISH. 7¾ x 5, pp 87. 300 copies, cloth, $3.00. February 1927

4. THE TORRENT *and* THE NIGHT BEFORE. BY EDWIN ARLINGTON ROBINSON. 7⅞ x 5⅛, American Baskerville, black and red. 110 Tovil, signed, $12.50. *Printed by Peter Beilenson.* 1928

5. MODRED, A FRAGMENT. BY EDWIN ARLINGTON ROBINSON. 7⅞ x 5⅛, pp xviii, Oxford, black and green. 250 blue H M, boards, $10.00. *Printed by Peter Beilenson.* February 1929

THE HAFOD PRESS (1803–1810)

THOMAS JOHNES, Hafod, Cardingshire

—: R 29 :—

1a. CHRONICLES. BY SIR JOHN FROISSART. 4 vols. 4to. 1803

1b. Reissue of above. Folio. 1803–4–5

2. RULES OF THE SOCIETY FOR THE ENCOURAGEMENT OF AGRICULTURE IN THE COUNTY OF CARDIGAN. 1804

3. CARDIGANSHIRE LANDLORD'S ADVICE TO HIS TENANTS. Undated, c.1804

4. CATALOGUE OF THE LATE PESARO LIBRARY IN VENICE, Now Part of the Hafod Library. Demy 8vo, pp 156. 1806

5a. MEMOIRS OF JOHN, LORD DE JOINVILLE. 2 vols. 4to. 1807

5b. Reissue of above. Folio. 1807

6. THE TRAVELS OF BERTRANDON DE LA BROCQUIERE. Roy. 8vo. 1807

7a. THE CHRONICLES OF ENGUERRAND DE MONSTRELET. 5 vols. 4to. 1809

7b. Reissue of above. Folio. 1809

8. MEMOIRS OF THE LIFE OF SIR JOHN FROISSART, and a Complete Index of the Chronicles. 4to. 1810

The general arrangement of these books was good, but the impression of some pages was liable to be a little smudged. The books were expensive even when they were published, the Chronicles of Monstrelet being issued at 20 guineas. This was due to the large number of copperplate engravings with which most of the books were illustrated. (*List and note by Mr. Ifan W. Kyrle Fletcher, Newport, Montgomeryshire.*)

THE HALCYON-PRESS (1927–)

A. A. M. STOLS, 16, St. Amors-Plein, Maastricht, Holland

The following titles are taken from catalogues and prospectuses, none of the volumes having been seen, nor any further data obtained.

1. LES ROSES. AVANT-PROPOS DE PAUL VALÉRY. 22 cm x 17 cm, pp 38, "Fleischmann" type, cut in 1739, two colors. Title and headings by J. van Krimpen. 250 H M; 20 Japon. 1927

2. ODES. BY JOHN KEATS. 1928

3. THE MARRIAGE OF HEAVEN AND HELL. BY WILLIAM BLAKE. 1928

THE HANDCRAFT SHOP

See The Private Press of Will Ransom

THE HARBOR PRESS (1925–)

ROLAND A. WOOD*, President; JOHN S. FASS, Vice-president and typographer, 142 East 32nd Street, New York

—: R 160 :—

A commercial plant with several examples of work in the tradition.

1. ADDRESS BY THE HONORABLE THOMAS L. RAYMOND, Mayor of the City of Newark, at the dedication of the New Museum of Newark, New

Jersey. 8 x 5⅛, pp 36, Caslon. 200 Arches, boards. *Printed for the Newark Museum Association.* 1926

2. THE CHERRY TREE CAROL. An Old English Ballad. 2 wood block decorations from an old Bible. 6¼ x 4, pp 16, Garamond. Glaslan, boards, $1.50. 1926

3. INTRODUCTION to Presentation Volume for Members of the Double Crown Club of London from BRUCE ROGERS. 8⅞ x 5¾, pp 4, Stationer's Semiscript, only page 1 printed. *Rogers No. 33.* May 1926

4. SOUTH CAROLINA. (Little Classics of the South.) 7 x 4½, pp 64, Caslon. 225 copies, boards. *For the Purdy Press.* 1926

5. †THE PAGEANT OF NEWARK-ON-TRENT. BY L. H. PATTERSON. Illustrations in offset. 9⅜ x 7, pp 96, Caslon. 200 Dacian, boards. *For the Cartaret Book Club of Newark.* 1927

6. VENI CREATOR! BY HUMBERT WOLFE. 6¼ x 4¾, pp 12, Scotch. 235 Van Gelder, printed boards. *Typography, decorations, and cover design by W. A. Dwiggins.* 1927

7. WHO SHOULD GO WEST? BY THEODORE ROOSEVELT. First edition. 7 x 5, pp 20, Caslon. 73 Arches, boards. 1927

8. MISSISSIPPI. (Little Classics of the South.) Same as No. 4. 1927

9. †SONNETS OF CALIFORNIA. BY FANNY PURDY PALMER. Second edition. 8 x 5½, pp 48, Caslon. 50 B R Rag, boards. *For the Purdy Press.* 1927

10. A TRANSPLANTED PURITAN. BY CAROLINE HAZARD. 8¼ x 5, pp 48, Caslon. 50 copies, boards. 1927

11. A VISIT TO REVERIE FARM. BY R. W. G. VAIL. 8½ x 5½, pp 68, Caslon. 1000 B R Rag, boards. *For Mr. Ludlow L. Melius.* 1928

12. THE NOTE BOOK OF JOHN SAFFIN (1665–1708). Introduction by Caroline Hazard. 9⅛ x6 ⅛, pp 220, Caslon. 500 B R Rag, boards, $10.00. 1928

13. SOME EARLY AMERICAN LOTTERY ITEMS. BY BELLA C. LANDAUER. 10 x 7¼, pp 82, Caslon. 60 B R Rag, boards. 1928

14a. EXTRACTS FROM THE DIARY OF ROGER PAYNE (London, 1819). 7½ x 4⅝, pp 48, Lutetia, title-page in 2 colors. 175 Glaslan, boards, $5.00. 1928

14b. The Same. Title-page in one color. 525 B R Rag, boards. *Presented as a Keepsake to the members of the American Institute of Graphic Arts.* 1928

15. †NARCISSUS AND TWO OTHER POEMS. BY LOUIS HOW. Drawings in color by Walter Dorwin Teague. 8½ x 5, pp 72, Caslon. 385 Arches, boards, $12.50. 1928

16. AN EULOGY IN A CITY CLUB HOUSE. 4½ x 3, pp 20, Garamond. 28 Arches, boards. *On the occasion of a dinner to W. A. Dwiggins and Francis Meynell.* 1929

17. ARABIA INFELIX AND OTHER POEMS. *Fountain Press No. 2.* 1929

THE HARTISMERE PRESS* (1927–)

W. S. & R. Y. GOODDEN, Bacton, Stowmarket, Suffolk

—: R 182 :—

1. THE WINCHESTER PILGRIMS. Announced for "Early in 1929."

THE HARVEY PRESS (1914)

JAMES M. HARVEY, Belfast, Ireland

A private plant for business purposes, diverted to the production of one privately printed edition. (T 100)

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*THE HASLEWOOD BOOKS** (1924–)

FREDERICK ETCHELLS & HUGH MACDONALD, Publishers
1a Kensington Place, London, W. 8

—: R 166 :—

The paper used in the following books, unless otherwise mentioned, is a Kentish all-rag paper specially made for the publishers. Printing is done by various English firms.

1. A LETTER TO A FRIEND, 1690. BY SIR THOMAS BROWNE. Sm folio, pp 16. 425 Abbey Mill, boards, 6s. 1924

2. HERO AND LEANDER, 1598. BY CHRISTOPHER MARLOWE AND GEORGE CHAPMAN. Sm 4to, pp 112. 825 copies, boards, 15s. 1924

3. ESSAYES, RELIGIOUS MEDITATIONS, PLACES OF PERSWASION AND DISSWASION, 1597. BY FRANCIS BACON. Sm 8vo, pp 108. 975 copies, boards, 7s 6d. 1924

4. ENGLANDS HELICON, 1600. Edited by Hugh Macdonald. Sm 4to, pp 262. 900 copies, boards, 1 guinea; 50 Kelmscott, full forrel, 2 guineas. 1925

5. COACH AND SEDAN, PLEASANTLY DISPUTING FOR PLACE AND PRECEDENCE: THE BREWER'S CART BEING MODERATOR, 1636. BY HENRY PEACHAM. Sm 4to, pp 60. 550 copies, boards, 7s 6d; 75 Kelmscott, full forrel, 25s. 1925

6. THE ELIZABETHAN HOME: DISCOVERED IN 2 DIALOGUES. BY CLAUDIUS HOLLYBAND AND PETER ERONDELL. Edited by M. St. C. Byrne. With illustrations from the Roxburgh Ballads. Demy 8vo, pp 110. 650 copies, 12s 6d; 75 H M, full forrel, 30s. 1925

7. ALL OVIDS ELEGIES: 3 BOOKES. The translation by Christopher Marlowe, with the EPIGRAMS of Sir John Davies. Wood engravings by John Nash. Demy 8vo, pp 116. 625 copies, 12s 6d; 35 H M, signed by artist, 25s. 1925

8. THE RAPE OF THE LOCK, 1714. BY ALEXANDER POPE. With the six original copperplate engravings reproduced in collotype. Demy 8vo, pp 60. 650 copies, 7s 6d; 75 H M, full forrel, 25s. 1925

9. A HUNDRETH SUNDRIE FLOWRES, 1573. BY GEORGE GASCOIGNE. Edited by B. M. Ward. Collotype illustrations. Sm 4to, pp 240. 400 copies, 1 guinea; 50 Kelmscott, full forrel, 2 guineas. 1926

10. QUEEN ELIZABETH AND A SWEDISH PRINCESS. Being an account of the visit of Princess Cecilia of Sweden to England in 1565. From the original Manuscript of JAMES BELL, with a portrait and map. Edited by Ethel Seaton. Sm 4to, pp 98. 500 copies, 15s. 1926

11. THE ELIZABETHAN ZOO: A BOOK OF BEASTS BOTH FABULOUS AND AUTHENTIC. BY M. ST. CLARE BYRNE. With numerous woodcuts. Cr 4to, pp 186. 525 Van Gelder, 32s 6d. 1926

12. SAILING SHIPS AND BARGES OF THE WESTERN MEDITERRANEAN AND ADRIATIC SEAS. A series of copperplates engraved in the line manner by EDWARD WADSWORTH, colored by hand. With an Introduction and brief descriptions by Bernard Windeler. Sm folio, pp 102. 450 Zanders, £3.13.6. *Uniform with Nos. 18 and 22.* 1926

13. THE PHOENIX NEST. Built vp with the most rare and refined workes of Noble men, woorthy Knights, gallant Gentlemen, Masters of Arts and braue Schollars, full of varietie, excellent inuention, and singular delight, 1593. Edited by Hugh Macdonald. Sm 4to, pp 138. 500 copies, 18s; 50 Kelmscott, full forrel, 2 guineas. 1926

14. THE THEATRE OF APOLLO, 1625. BY SIR JOHN BEAUMONT. Edited by W. W. Greg. Sm 8vo, pp 38. 250 Van Gelder, 8s 6d. 1926

15. THE LETTERS OF ELIZA PIERCE, 1751–1775. With a portrait in collotype. Edited by Violet M. Macdonald. 8vo, pp 134. 595 copies, 15s; 75 Millbourn, 30s 1927

16. A DOG OF WAR. BY JOHN TAYLOR, THE WATER POET. With full-page hand-colored wood engravings by Hester Sainsbury. Demy 8vo, pp 32. 375 copies, 10s 6d. 1927

17. PARNASSUS BICEPS. Or Severall Choice Pieces of Poetry, Composed by the best Wits in both the Universities . . . , 1656. Edited by G. Thorn-Drury. 8vo, pp 220. 304 Navigator, 18s; 66 Millbourn, full forrel, 38s. 1927

18. POISONOUS PLANTS: DEADLY, DANGEROUS AND SUSPECT. A series of wood engravings by JOHN NASH. Edited by Dr. A. W. Hill, F. R. S. Sm folio, pp 100. 350 Ingres, £2 12s 6d. *Uniform with Nos. 12 and 22.* 1927

19. HARRIET MARTINEAU: AN ESSAY IN COMPREHENSION. BY THEODORA BOSANQUET. With portraits. 8vo, pp 270. Unlimited edition, 15s. 1927

20. SONGS AND LYRICS FROM THE PLAYS OF BEAUMONT AND FLETCHER. With Contemporary Musical Settings. Edited by E. H. Fellowes, Mus. Doc. Sm folio, pp 82. 300 Pannekoek, 2 guineas; 45 Millbourn, 3 guineas. 1928

21. OF DRAMATIC POESIE: AN ESSAY, 1668. BY JOHN DRYDEN. Introductory Essay by T. S. Eliot. Sm folio, pp 102. 525 Pannekoek, £1 11s 6d; 55 Millbourn, 3 guineas. 1928

22. A BOOK OF TOWERS AND OTHER BUILDINGS OF SOUTHERN EUROPE. A series of Dry-points by RICHARD WYNDHAM. Introduction and Descriptions by Sacheverell Sitwell. Sm folio, pp 118, Bodoni. 350 Zanders; 337 (14–350), boards, forrel back and corners, £3 13s 6d; 12 (2–13) in vellum, blue morocco back and corners, signed, with 3 additional plates, 10 guineas; No. 1 in full morocco with a complete additional set of plates, 50 guineas. *Uniform with Nos. 12 and 18.* 1928

23. EVE'S LEGEND, 1824. BY LORD HOLLAND. With hand-colored wood-engravings by Hester Sainsbury. Sm folio, pp 68. 287 (14–300) Pannekoek, cloth, 3 guineas; 12 (2–13) Millbourn, signed, with 3 additional engravings, 7 guineas; No. 1 on Millbourn, with a complete additional set of the engravings, in full orange niger morocco, 30 guineas. 1928

24. FLEURS ET HARLEQUINADES. A series of 20 drawings by GINO SEVERINI, reproduced in gouache color and gold-leaf by the Pochoir process. Folio. 125 H M, 12 guineas. 1929

25. THE POEMS AND PLAYS OF THOMAS RANDOLPH. Edited by G. Thorn-Drury.

THE HAWTHORNDEN PRESS (1919—)

CHAS. J. SAWYER, 23 New Oxford Street, London

A publishing title. (T 101)

*THE HAYMARKET PRESS** (1928–)

MESSRS HALTON AND TRUSCOTT SMITH, Publishers. 57, Haymarket, London, S W 1. *American Distributor, Walter V. McKee 56 West 45th Street, New York*

—: R 166 :—

1. THE WAY OF THE WORLD. BY WILLIAM CONGREVE. With a signed etching by A. R. Middleton Todd, A. R. E., and a Foreword by Malcolm C. Salaman. Cr. 4to, English Monotype Garamond, black and blue. 875 Japon, cloth, 21s; 100 H M, leather, 3 guineas. May 1928

2. THE BOOK OF JUDITH: FROM THE APOCRYPHA. Watercolor illustrations by W. Russell Flint, A. R. A. Cr 4to, Goudy Old Style. 875 Japon, 21s; 100 H M, with extra set of plates, parchment, 3 guineas; 11 (10 for sale) vellum, 15 guineas. June 1928

3. THE BOOK OF TOBIT AND THE HISTORY OF SUSANNA: FROM THE APOCRYPHA. Watercolor illustrations by W. Russell Flint. Cr 4to. 875 at $8.50, 100 at $25.00, and 10 at $125.00. 1929

The publishers propose to issue all the books of the Apocrypha in similar format as rapidly as Mr. Flint completes the drawings.

THE HEATH PRESS (1862–1865)

G. F. HUDSON, Tadworth Heath, Surrey

In the Forster Collection is a complete set, 25 numbers, of *The Heath Press*, a series of little eight-page sheets. Irregular lapses of time between issues indicate leisurely progress, and the final number has an editorial note to the effect that "The Heath Press died a very natural death. Copy is ready, and the type and press remain, but our volunteer printer has marched off, and the Heath, in this respect, has become a deserted village."

THE HERMES PRESS (1905)

ARTHUR GREENING, London

A publishing title. (T 201)

JULIAN HIBBERT'S PRIVATE PRESS (1827–1828)

1 Fitzroy Place, Kentish Town, England

1. ORPHEUS UMNOI. The book of the Orphic Hymns, with other fragments. 8vo, printed in uncial letters. Published at 3s 6d. 1827

2. PERI DEICIDAIMONIAC. Plutarchus and Theophrastus on Superstition; with appendices and a Life of Plutarchus. 8vo. Published at 21s. 1828

Dobell says these were the only books printed at this Press, which met with little encouragement.

THE HIGH HOUSE PRESS (1924–)

JAMES E. MASTERS,* High House, Shaftesbury, Dorset. *American Distributor, Walter V. McKee, 56 West 45th Street, New York*

—: R 109, T 102 :—

1. TWENTY-FOUR SONNETS. BY WILLIAM JOSEPH IBBETT. Demy 16mo. 150 ordinary, 2s 6d; 15 H M, 5s. October 1924
2. THE EVE OF VENUS. A version of the Pervigilium Veneris by W. J. Ibbett, with an Introductory Note. Demy 8vo. 115 H M, 5s. December 1924
3. ROCKY VALLEY AND OTHER POEMS. BY N. C. RAAD. Demy 8vo. 250 ordinary, 2s 6d. December 1924
4. A GREEK GARLAND OF AMOROUS TRIFLES. Re-wove into English by W. J. Ibbett. Cr 8vo. 225 ordinary, 2s 6d; 15 H M, 5s. April 1925
5. A BALLADE UPON A WEDDING. BY SIR JOHN SUCKLING. Cr 8vo. 150 (13–162) ordinary, 2s; 12 (1–12) H M, 5s. April 1925
6. THE SHEPHEARDS HOLY DAY. A Seventeenth-Century Pastoral. Cr 8vo. 170 mould, 2s. June 1925
7. YOUNG FOLK AND OLD. BY ELEANOR FARJEON. Cr 8vo. 200 ordinary, 3s; 20 H M, 6s. October 1925
8. POEMS BY LEWIS W. TOWNSEND. Cr 8vo. 143 ordinary, 3s; 15 H M, 6s. December 1925
9. THE GOSSIPS. A diverting little Poem from a fifteenth-century manuscript. Cr 8vo. 100 (75 for sale) mould, 2s 6d. February 1926
10. MILDRED. Twelve Essays by various hands, with a frontispiece by Stephen Tennant and decorations by Rex Whistler. Imp 16mo. 112 cartridge for private circulation. April 1926
11. SOME SONNETS AND SONGS OF THE DIVINE POET M. FRANCESCO PETRARCA, made in Laura's lifetime and now done into English by William J. Ibbett. Demy 8vo. 105 mould, 8s 6d. July 1926
12. TWENTY SONGS OF WILLIAM SHENSTONE. Decorations by Philip Ainsworth. Demy 8vo. 180 copies, 8s 6d; 12 H M, 15s. November 1926

13. SOME SONGS AND VERSES, selected from the Works of EDMUND WALLER, with decorations by Pickford Waller. Cr 8vo, pp 24. 125 copies, 5s; 25 H M, decorations printed in red, 10s. December 1926

14. RYMES OF THE MINSTRELS. Demy 8vo, pp 32. 200 copies, 8s 6d; 30 H M, 17s 6d. July 1927

15. THE VIGIL OF VENUS. A Translation of the Pervigilium Veneris by Thomas Parnell. Woodcut vignettes by L. Clennell after Thomas Stothard. Demy 16mo, pp 12. 170 copies, 5s; 30 H M, 10s. October 1927

16. THE ROOM AND OTHER POEMS, 1921–1926. BY ERIC WALTER WHITE. Cr 8vo, pp 24. 150 (31–180) mould, 6s; 30 (1–30) H M, 10s. *The first book in which Mrs. Masters (Beatrice M.) assisted in the composition.* November 1927

17. THE FIRST THREE ODES OF ANACREON. Done into English by Ambrose Philips. Demy 8vo, pp 10. 100 H M; 1–25 for presentation; 26–100 for sale at 6s. December 17 1927

18. A PASTORAL BALLAD. BY WILLIAM SHENSTONE. Demy 8vo, pp 16. 120 Arnold, 12s 6d. May 1928

19. THE HARMONY OF BIRDS. Reprint of *A Proper New Boke of the Armonye of Byrdes*, c. 1550. Demy 8vo, pp 32. 160 Arnold, 15s. 1928

20. THE RECKONING AND OTHER POEMS. BY E. M. MARTIN. Cr 8vo, pp 27, Cloister. 125 (26–150) mould, 7s 6d; 25 (1–25) H M, 15s. December 1928

In preparation :

AN ANATOMIE OF THE WORLD. BY JOHN DONNE. Initials designed by J. E. Masters. Cr 4to, Cloister, initials in blue and red. 150 Arnold, 21s.

WINTER AND SPRING FACETS. BY W. J. IBBETT.

SOME FIFTEENTH CENTURY DRINKING SONGS. Edited by J. E. M.

THE HILLSIDE PRESS* (1906–1915)

FREDERIC M. BURR, Englewood, New Jersey

1. ANDREA DEL SARTO: A DRAMATIC MONOLOGUE. BY ROBERT BROWNING. Black and red. 30 H M, $2.00. May 1906

2. SVEND AND HIS BRETHREN: A TALE OF THE ANCIENT DAYS. BY WILLIAM MORRIS. Black and red. 55 H M, $2.50. July 1906

3. THE POINT OF LIFE: A PLAY IN THREE ACTS. BY AMELIA J. BURR. Designs by Mabel H. Duncan. 315 H M, $3.00. January 1907

4. IN MEMORY OF MISS JULIA LIPPITT: BEING ORIGINAL SKETCHES OF LIPPITT HILL. BY WHITMAN BAILEY. 51 J v, $2.00; 21 Kelmscott, $2.00. December 1907

5. A SACRIFICE AT PRATO. BY MAURICE HEWLETT. Illustrations by Whitman Bailey and decorations by Frederic W. Goudy. Black and red. 80 Van Gelder, $2.50. April 1908

6. A CRIMINAL IN STONE: A PSYCHOLOGICAL STUDY. BY FREDERIC M. BURR. Decorations by Frederic W. Goudy. Black and red. 60 Kelmscott, $3.00. December 1908

7. THE SLEEP OF BEPPO. BY AMELIA J. BURR. Decorations by Frederic W. Goudy. Black, red, and gold. 150 H M, 75c. November 1909

8. PLAYS IN THE MARKET PLACE. BY AMELIA J. BURR. Decorations by Frederic W. Goudy and Mabel H. Duncan. 8vo, pp 75. 305 Fabriano. October 1910

9. AN EXCHANGED SOUL. BY FREDERIC M. BURR. Decorations by Frederic W. Goudy. 60 Kelmscott. July 1913

10. SIR GALAHAD: A CHRISTMAS MYSTERY. BY WILLIAM MORRIS. 150 Van Gelder. December 1915

THE HOBBY PRESS

DR. NATHAN T. BEERS, 97 Gates Avenue, Brooklyn, N. Y.

It is difficult to admit failure, but this is the only press from which no response has been received and about which nothing further has come within reaching distance.

DR. EDMUND HOBHOUSE (1853–1857)

Merton College, Oxford

—: FM 165 :—

"Dr. Edmund Hobhouse (afterwards Bishop of Nelson) had a small press in Merton College, with which he printed, in connection with the Oxford Clerical Association, some Lists of Members, 1853–7, and some Notices, 1854–6: these are now to be found in the Bodleian."—Falconer Madan.

*THE HOGARTH PRESS** (1917–)

LEONARD AND VIRGINIA WOOLF, and Associates

52 Tavistock Square, London, W. C. 1

—: R 103, T 202 :—

The following list is of the books printed on the hand press, distinct from the general publications of the firm. They are usually on ordinary book paper, in wrappers.

1. TWO STORIES. BY LEONARD AND VIRGINIA WOOLF. 9 x 5⅞, pp 32. 150 copies, 1s 6d. May 12 1917

2. PRELUDE. BY KATHERINE MANSFIELD. 8½ x 6, pp 68. 300 copies, 3s 6d. May 16 1918

3. POEMS. BY T. S. ELIOT. 9⅛ x 8, pp 16. 200 copies, 2s 6d. April 17 1919

4. KEW GARDENS. BY VIRGINIA WOOLF. 9 x 5⅞, pp 16. 170 copies, 2s. May 6 1919

Another edition, with decorations by Vanessa Bell, Cr 4to, 500 copies, 15s, was issued in 1927.

5. PARIS: A POEM. BY HOPE MIRRLEES. Demy 16mo, pp 24. 175 copies, 3s. April 25 1920

6. THE STORY OF THE SIREN. BY E. M. FORSTER. Med 8vo, pp 16. 550 copies, 5s. July 9 1920

7. STORIES OF THE EAST. BY LEONARD WOOLF. 8 x 5, pp 55. 300 copies, 3s. April 7 1921

8. POEMS. BY CLIVE BELL. 8 x 5¼, pp 29. 350 copies, 2s 6d. Nov 28 1921

9. KARN. BY RUTH MANNING-SANDERS. Demy 8vo, pp 45. 200 copies, 3s 6d. May 11 1922

10. DAYBREAK. BY FREDEGOND SHOVE. 7¼ x 5½, pp 43. 251 copies, 2s. May 11 1922

11. PHAROS AND PHARILLON. BY E. M. FORSTER. 8½ x 5½, pp 80. 850 copies, 6s. April 15 1923

12. MUTATIONS OF THE PHOENIX. BY HERBERT READ. 9⅞ x 7⅛, pp 51. 200 copies, 6s. May 15 1923

13. THE FEATHER BED. BY ROBERT GRAVES. 8⅞ x 7, pp 28. 254 copies, 5s. July 20 1923

14. THE LEGEND OF MONTE DELLA SIBILLA. BY CLIVE BELL. Illustrations by Vanessa Bell and Duncan Grant. 10¼ x 7¼, pp 25. 400 copies, 4s 6d. December 6 1923

15. THE WASTE LAND. BY T. S. ELIOT. 9 x 5⅞, pp 36. 500 copies, 4s 6d. December 12 1923

16. TO A PROUD PHANTOM. BY ENA LIMEBEER. 7¾ x 5¼, pp 32. 250 copies, 3s 6d. February 14 1924

17. GRACE AFTER MEAT. BY JOHN CROWE RANSOM. 8½ x 5½, pp 57. 400 copies, 4s 6d. October 30 1924

18. HENRY JAMES AT WORK. BY THEODORA BOSANQUET. 8½ x 5½, pp 34. 750 copies, 2s 6d. October 30 1924

19. PARALLAX. BY NANCY CUNARD. 9 x 5¾, pp 24. 414 copies, 3s 6d. April 15 1925

20. POEMS AND FABLES. BY R. C. TREVELYAN. 8⅜ x 5⅝, pp 23. 313 copies, 3s. April 16 1925

21. RUSSET AND TAFFETA. BY GEORGE RYLANDS. 10¼ x 8, pp 8. 299 copies, 2s. December 1 1925

22. MARTHA-WISH-YOU-ILL. BY RUTH MANNING-SANDERS. 8½ x 5⅜, pp 16. 279 copies, 2s 6d. July 8 1926

23. APRIL MORNING. BY STANLEY SNAITH. 8¼ x 5⅜, pp 24. 261 copies, 2s 6d. July 8 1926

24. CHORUS OF THE NEWLY DEAD. BY EDWIN MUIR. 8¾ x 6⅜, pp 16. 315 copies, 2s 6d. July 8 1926

25. SONGS OF SALVATION, SIN AND SATIRE. BY EDWARD PALMER. 8¼ x 5⅜, pp 31. 305 copies, 4s 6d. October 7 1926

26. VOLTAIRE. BY LAURA RIDING. 5¾ x 5⅜, pp 30. 249 copies, 5s. November 17 1927

THE HOLIDAY PRESS (1926–)

N. BURTON BARR, Compositor; JAMES BOHATY, Pressman; ALFRED DE SAUTY, Bibliopegist; JOHN DOMBROWSKI, Engraver; GEORGE JENNINGS, Bookbinder; WILLIAM A. KITTREDGE,* Art Director; REUBEN SCHICK, Technician; ALBERT H. SCHLAG, Typographer; workers at The Lakeside Press, R. R. Donnelley & Sons Company, Chicago.

"A Press within a Press, established to promote more virile and original expression of design and craftsmanship in American printing."

—: R 119 :—

1. THE ADVERTISING CONFERENCE. BY THE GOSWOGII. Illustrations by Ervine Metzl. 5¾ x 5¼, 13 Frenchfold leaves, black and colors. 175 copies, yellow Washington Brilliant, magenta paper boards, blue cloth back, green and black label. *For private distribution.* 1927

FRANK HOLLINGS

7 Great Turnstile, High Holborn, London, W. C. 2
A bookseller temporarily turned publisher.

1. A TALE OF ROSAMUND GRAY AND OLD BLIND MARGARET. BY CHARLES LAMB. From the first edition of 1798. Introduction by R. Brimley Johnson. Fcap 8vo. 500 copies, boards, 10s 6d. *Printed by the Golden Cockerel Press.* 1928

THE HOLY ROOD PRESS (1855–1882)

Dr. Pusey, Near and at Oxford

A combination of personal interest in printing, production of the founder's writings, and benevolent instruction of orphan girls. The interesting story will be found in F M 165, and a bibliography in Canon Liddon's *Life of Dr. Pusey*, 1897.

THE HOURS PRESS (1928–)

Nancy Cunard, Chapelle-Réanville, Eure, France

American distributor, The Holliday Bookshop, 49 East 49th Street, New York

—: R 178 :—

1. PERONNIK THE FOOL. BY GEORGE MOORE. Revised edition. 200, signed, 2 guineas. December 1928
2. ST. GEORGE AT SILENE: A POEM BY ALVARO GUEVARA. Cover design by the author. 150, signed, 10s 6d. 1929
3. LA CHASSE AU SNARK. First translation of *The Hunting of The Snark* (Lewis Carroll) into French, by Aragon. 300, signed, 21s. 1929

In preparation :

THE EATEN HEART: A POEM BY RICHARD ALDINGTON. 250, signed, 21s.

THE PROBABLE MUSIC OF BEOWULF. BY EZRA POUND. With reproduction of the music. 150, signed, 10s 6d.

ONE DAY. BY NORMAN DOUGLAS. 300 at 30s; 200 H M, signed, 3 guineas.

A CANTO. BY EZRA POUND.

A PLAQUETTE OF POEMS. BY IRIS TREE.

GERALD HOWE, LTD.* (Publisher)

23 Soho Square, London, W. 1

—: R 166 : —

One of the publishers who is issuing some interesting special editions.

1. GERARD'S HERBALL OR GENERAL HISTORY OF PLANTS: the Essence thereof distilled by Marcus Woodward. Illustrations reproduced from the original woodcuts. Cr 4to. Ordinary edition, 21s; 150 H M, vellum, 3 guineas. October 1927
2. THE THREE-CORNERED HAT. BY DON PEDRO DE ALARCON. Translated from the Spanish by Martin Armstrong. Illustrations by Norman Tealby. Roy 8vo. Unlimited, 12s 6d. October 1927

3. SEED OF ISRAEL: TALES FROM THE ENGLISH BIBLE AND APOCRYPHA. Introduction by Gerald Bullett and woodcut designs by Helen Kapp. Demy 8vo, printed in Fell types at the Oxford University Press. Ordinary edition, 10s 6d; 50 H M, signed by artist, vellum, 2 guineas. October 1927

4. ANACREON: 29 ODES. Rendered into English Verse by Doris Langley. Fcap 4to. Ordinary edition, 5s; 100 H M, parchment, 21s. November 1927

5. EXAMPLES OF SAN BERNARDINO. Chosen by Ada Harrison. Illustrations by Robert Austin. Demy 8vo, Poliphilus. Ordinary edition, 10s 6d; 100 H M, 2 guineas. November 1927

6. OLD ENGLISH SONGS: AMOROUS, FESTIVE, AND DIVINE. Chosen and hand-written by A. C. Harradine. The Music arranged by N. C. Suckling. Oblong 4to, black and red. Ordinary edition, 10s 6d; 50 special, parchment, 2 guineas. April 1928

7. PERSUASION. BY JANE AUSTEN. Pencil drawings, some colored, by Pearl Binder. Nar demy 8vo. Unlimited, 12s 6d.

In preparation:

THE VICTORIAN ROMANTICS. The early work of Dante Gabriel Rossetti, William Morris, Burne-Jones, Swinburne, Simeon Solomon, and their associates, by T. EARLE WELBY. Cr 4to. 750 copies, 25s.

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*JOHN HOWELL**

434 Post Street, San Francisco, California

—: R 172 :—

A bookseller who occasionally turns to publishing

1. DISCOVERIES AND INVENTIONS: A LECTURE BY ABRAHAM LINCOLN. Delivered in 1860. Frontispiece by Ray F. Coyle. 8½ x 6, pp 12. 1000 American drawing paper, $2.00; 250 Fabriano, $10.00. *Printed by Blair Murdock Co. under the direction of John Henry Nash.* October 1915

2. DIOGENES IN LONDON. BY ROBERT LOUIS STEVENSON. 10¼ x 6½, pp 9, black and red. 150 H M, boards, $10.00; 5 vellum. *Printed by the Grabhorn Press; bound by Florence Grabhorn.* April 1920

3. RUTH ST. DENIS: PIONEER AND PROPHET. BY TED SHAWN. Decorations by W. F. Rauschnabel. 2 vols, 13 x 10, pp 107 + plates, black and red. 350 Etruria, boards, $50.00. *Printed by John Henry Nash.* 1920

4. DICKENS IN CAMP. BY BRET HARTE. Decorations by Joseph Sinel. 9¼ x 6¼, pp 16, black, red, and blue. 350 copies, $7.50. *Printed by the Grabhorn Press.* 1922

5. STEVENSON'S BABY BOOK. 9½ x 6, pp 58. 500 Etruria, boards, $20.00. *Printed by John Henry Nash.* 1922

6. ABRAHAM LINCOLN A UNIVERSAL MAN. BY CLARK PRESCOTT BISSETT. 9 x 6, pp 230. 1000 copies, boards, $10.00. *Printed by the Grabhorn Press.* 1923

7. THE BEST THING IN EDINBURGH. BY ROBERT LOUIS STEVENSON. 12 x 7½, pp 8. 250 H M, boards, $10.00; 15 vellum, $25.00. *Typography by Grabhorn. Printed by Kennedy-ten Bosch Press under direction of Haywood Hunt.* 1923

8. SKETCHES OF THE SIXTIES. BY BRET HARTE AND MARK TWAIN. 9½ x 6½, pp 221. 2000 copies and 250 Strathmore Japan, boards, $5.00. *Typography by Grabhorn.* October 1926

9. SIR FRANCIS DRAKE'S VOYAGE AROUND THE WORLD. BY HENRY R. WAGNER. 11 x 7½, pp 543. 900 copies, cloth, $10.00; 100, extra illustrations, signed, half morocco, $35.00. *Printed by J. J. Gillick & Company.* 1928

10. SEVENTY-FIVE YEARS IN CALIFORNIA. BY WILLIAM HEATH DAVIS. May 1929

CHARLES HULBERT (1842-1857)

Providence Grove, Shrewsbury, Salop

According to his own story, he strolled into an auction room in an idle moment and found a printing press being sold. He bought it and thenceforward devoted himself to authorship and typography. These books were all written by him.

1. BIOGRAPHICAL SKETCHES OF EMINENT MEN, Royal, Noble, Learned, and Military. With portraits. 12mo, pp 142. 1842

2. A TRIBUTE TO THE MEMORY OF THE RIGHT HONOURABLE GENERAL VISCOUNT HILL. With a view of Hadnal Church, Shropshire. 12mo, pp 44. 1842

3. MEMOIRS OF SEVENTY YEARS OF AN EVENTFUL LIFE. With portrait and plates. 4to, pp xii + 304. 1852

4. THE BOOK OF PROVIDENCES, ETC. Condensed edition of No. 3, with plates. 8vo, pp ix + 204. 1857

THE HUNT PRESS (—1838—)

G. E. Hunt, Manchester, England

1. THE OFFERING. Poems by various authors, edited by G. E. Hunt. Less than 100 copies. 1838

THE PRIVATE PRESS OF DARD HUNTER* (1915–)

Chillicothe, Ohio

—: R 113 :—

1. THE ETCHING OF FIGURES. BY WILLIAM ASPINWALL BRADLEY. With an original etching by William Auerbach Levy. 4to, pp 13 + colophon, black and red. 250 copies, grey boards, J V back. *Printed for the Chicago Society of Etchers.* 1915
2. THE ETCHING OF CONTEMPORARY LIFE. BY FRANK WEITENKAMPF. With an original etching by Ernest D. Roth (laid in). 4to, pp 11 + colophon, black and red. 270 copies, binding same as No. 1. *Printed for the Chicago Society of Etchers.* 1916
3. †OLD PAPERMAKING. BY DARD HUNTER. With illustrations and specimens of old papers. 12 x 8¼, pp 112. 200 copies, green and white paper boards, $25.00. April 30 1923
4. †THE LITERATURE OF PAPERMAKING, 1390–1800. BY DARD HUNTER. Illustrated. Folio. 190 copies, sheets in portfolio, $30.00. February 1925
5. †PRIMITIVE PAPERMAKING. BY DARD HUNTER. With illustrations, photographs, and specimens of papers. Folio, 48 pages text, 27 leaves of specimens, black and brown. 200 copies, sheets in portfolio, $75.00. 1927

All the above books are printed on paper made by Mr. Hunter, in the type designed, cut, and cast by him.

JAMES HURDIS, D.D. (—1800—)

Bishopstone, Sussex

Dr. Hurdis was Professor of Poetry at Oxford, and had a private press, one item from which has been found.

1. THE FAVORITE VILLAGE: A POEM. BY JAMES HURDIS, D.D. 4to pp 210. 1800

THE IGORROTE PRESS (—1923—)

Mission of St. Mary the Virgin, Lagada, Philippine Islands

Pamphlets, etc., are printed in English by the Igorrote boys under the direction of the Mission priests. It was in operation in 1923.

THE IONA PRESS (—1888—)

J. McCormick and W. Muir, Iona, Scotland

Besides the single volume here described, no data concerning this Press has been discovered. Each page is a self-contained drawing, the text being lettered and surrounded by decoration and illustration. Reproduction is apparently by lithography.

1. THE DEATH OF FRAOCH. An ancient Gaelic Ballad, with an English paraphrase. Illustrated by W. C. Ward. 8⅛ x 5⅝, pp 35, brown paper wrappers. 1888

THE JESUIT PRESS

See Manresa Press

PAUL JOHNSTON* (1928–)

Silvermine, Norwalk, Connecticut

—: R 122 :—

After the publishing venture of the Aldergate Press, Mr. Johnston installed a private press and is continuing to issue the work of contemporary authors and artists.

1. LAMACHUS TO THE VIRGINS OF ATHENS. BY GUSTAV DAVIDSON. Woodcut by Paul Johnston. Broadsheet, 15½ x 10, Deepdene. 17 copies for private distribution. February 1928

2. LILITH. BY GUSTAV DAVIDSON. Designs by Paul Johnston. 10 x 7½, Deepdene. 100 white Umbria, wrappers, $1.00. *The Poetry Quartos. No. 1.* (*See Random House, In Preparation.*) February 1928

3. THE DEATH AND ADVENTURES OF CECIL JARDINE. BY WILLIAM MURRELL. Illustration by Charles H. Howard. 9 x 6, pp 9 + errata, Deepdene. 150 copies, wrappers, 35c. *Latterday Pamphlets, No. 1.* Spring 1928

4. TWO POEMS & A DRAWING. BY PEGGY BACON. 9 x 6, pp 11 + colophon. 300 copies, wrappers, 25c. *Latterday Pamphlets, No. 2.* Spring 1928

5. MOVING DAY. BY FRANCIS FARAGOH, Frontispiece by Louis Bouche. 9 x 6, pp 12, Garamond. 225 copies, wrappers, 30c. *Latterday Pamphlets, No. 3.* Spring 1928

6. SIX POEMS. BY HARRY CROSBY. Frontispiece by Boardman Robinson. 9 x 6, pp 12, italic. 225 copies, wrappers, 25c. *Latterday Pamphlets. No. 4.* Spring 1928

THE KELMSCOTT PRESS (1891–1898)

WILLIAM MORRIS, Hammersmith, London

—: R 43, T 104 :—

Three experimental volumes, the first definite attempts at book making, should be included.

I. THE HOUSE OF THE WOLFINGS. BY WILLIAM MORRIS. Printed at the Chiswick Press in an old Basel fount, the "e" having a slanting bar. There were two formats, ordinary and large paper. 1888

II. THE ROOTS OF THE MOUNTAINS. BY WILLIAM MORRIS. Printed at the Chiswick Press in the same fount, but with the "e" changed to one with a straight bar. There were an ordinary edition and 250 on Whatman of the same size. November 1889

III. GUNNLAUG SAGA. Translated by William Morris. Printed in a black letter copied from Caxton, with spaces for initials left blank to be drawn in by hand. 75 Whatman; 3 vellum. November 1890

The following list is taken from No. 53, the numbering being retained. The two dates given indicate completion of printing, as stated in the colophon, and the later date of publication.

1. THE STORY OF THE GLITTERING PLAIN. BY WILLIAM MORRIS. Sm 4to, Golden. 200 paper, 2 guineas; 6 vellum, 12 and 15 guineas. *Sold by Reeves & Turner.* April 4, May 8 1891

2. POEMS BY THE WAY. BY WILLIAM MORRIS. Sm 4to, Golden, black and red. 300 paper, 2 guineas; 13 vellum, about 12 guineas. *Sold by Reeves & Turner.* September 24, October 20 1891

3. PROTEUS: LOVE-LYRICS, SONGS, AND SONNETS. BY WILFRED SCAWEN BLUNT. Sm 4to, Golden, black and red. 300 paper, 2 guineas; no vellum. *Sold by Reeves & Turner.* January 26, February 27 1892

4. THE NATURE OF GOTHIC. BY JOHN RUSKIN. A Chapter of the Stones of Venice, with a Preface by William Morris. Sm 4to, Golden. 500 paper, 30s; no vellum. *Published by George Allen.* February 15, March 22 1892

5. THE DEFENCE OF GUENEVERE AND OTHER POEMS. BY WILLIAM MORRIS. Sm 4to, Golden, black and red. 300 paper, 2 guineas; 10 vellum, about 12 guineas. *Sold by Reeves & Turner.* April 2, May 19 1892

6. A DREAM OF JOHN BALL *and* A KING'S LESSON. BY WILLIAM MORRIS. Woodcut designed by Sir E. Burne-Jones. Sm 4to, Golden, black and red. 300 paper, 30s; 11 vellum, 10 guineas. *Sold by Reeves & Turner.* May 13, September 24 1892

7. THE GOLDEN LEGEND. BY JACOBUS DE VORAGINE. Translated by William Caxton. Edited by F. S. Ellis. Illustrations by Sir E. Burne-

Jones. Three volumes, Lge 4to, Golden. 500 paper, 5 guineas; no vellum. *Published by Bernard Quaritch.* Sept 12, Nov 3 1892

8. THE RECUYELL OF THE HISTORYES OF TROYE. BY RAOUL LEFEVRE. Translated by William Caxton. Edited by H. Halliday Sparling. Two volumes, Lge 4to, Troy and Chaucer, black and red. 300 paper, 9 guineas; 5 vellum, £80. *Published by Bernard Quaritch.* October 14, November 24 1892

9. BIBLIA INNOCENTIUM. BY J. W. MACKAIL. 8vo. 200 paper, 1 guinea; no vellum. *Sold by Reeves & Turner.* October 22, December 9 1892

10. THE HISTORY OF REYNARD THE FOXE. BY WILLIAM CAXTON. Edited by H. Halliday Sparling. Lge 4to, Troy and Chaucer, black and red. 300 paper, 3 guineas; 10 vellum, 15 guineas. (*This and all succeeding volumes were issued with trimmed edges.*) *Published by Bernard Quaritch.* December 15 1892, January 25 1893

11. THE POEMS OF WILLIAM SHAKESPEARE. Edited by F. S. Ellis. 8vo, Golden, black and red. 500 paper, 25s; 10 vellum, 10 guineas. *Sold by Reeves & Turner.* January 17, February 13 1893

12. NEWS FROM NOWHERE. BY WILLIAM MORRIS. Frontispiece by C. M. Gere, engraved by W. H. Hooper. 8vo, Golden, black and red. 300 paper, 2 guineas; 10 vellum, 10 guineas. *Sold by Reeves & Turner.* November 22 1892, March 24 1893

13. THE ORDER OF CHIVALRY. Translated from the French by William Caxton. Edited by F. S. Ellis. And L'ORDENE DE CHEVALERIE, with a Translation by William Morris. Illustration by Sir E. Burne-Jones. Sm 4to, Chaucer, black and red. 225 paper, 30s; 10 vellum, 10 guineas. *Sold by Reeves & Turner.* Two colophons, November 10 1892 and February 24 1893; issued April 12 1893

14. THE LIFE OF THOMAS WOLSEY, CARDINAL ARCHBISHOP OF YORK. BY GEORGE CAVENDISH. Edited by F. S. Ellis. 8vo, Golden. 250 paper, 2 guineas; 6 vellum, 10 guineas. *Sold by Reeves & Turner.* March 30, May 3 1893

15. THE HISTORY OF GODEFREY OF BOLOYNE AND OF THE CONQUEST OF IHERUSALEM. Reprinted from Caxton's edition of 1481. Edited by H. Halliday Sparling. Lge 4to, Troy and Chaucer, black and red. 300 paper, 6 guineas; 6 vellum, 20 guineas. *Published by the Press.* April 27, May 24 1893

16. UTOPIA. BY SIR THOMAS MORE. Reprint of the second edition of Ralph Robinson's translation. Edited by F. S. Ellis, with a Foreword by William Morris. 8vo, Chaucer and Troy, black and red. 300 paper, 30s; 8 vellum, 10 guineas. *Sold by Reeves & Turner.* August 4, September 8 1893

17. MAUD, A MONODRAMA. BY ALFRED LORD TENNYSON. 8vo, Golden, black and red. 500 paper, 2 guineas; 5 vellum, not for sale. *No. 1 of a uniform Series. Published by Macmillan & Co.*
August 11, September 30 1893

18. GOTHIC ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY. BY WILLIAM MORRIS. 16mo, Golden, black and red. 1500 paper, 2s 6d; 45 vellum, 10s and 15s. *Printed and sold at the New Gallery during the Arts and Crafts Exhibition.*
October 21, October and November 1893

19. SIDONIA THE SORCERESS. BY WM. MEINHOLD. Translated by Francesca Speranza Lady Wilde. Lge 4to, Golden, black and red. 300 paper, 4 guineas; 10 vellum, 20 guineas. *Published by William Morris.*
September 15, November 1 1893

20. BALLADS AND NARRATIVE POEMS. BY DANTE GABRIEL ROSSETTI. 8vo, Golden, black and red. 310 paper, 2 guineas; 6 vellum, 10 guineas. *No. 2 of the Series. Published by Ellis & Elvey.* Oct 14, Nov 1893

21. THE TALE OF KING FLORUS AND THE FAIR JEHANE. Translated by William Morris. 16mo, Chaucer, black and red. 350 paper, 7s 6d; 15 vellum, 30s. December 16, December 28 1893
Eighty-five copies were bought by J. & M. L. Tregaskis, who had them bound in all parts of the world. These are now in the Rylands Library at Manchester.

22. THE STORY OF THE GLITTERING PLAIN. BY WILLIAM MORRIS. With designs by Walter Crane, engraved on wood by A. Leverett. Lge 4to, Troy and Chaucer, black and red. 250 paper, 5 guineas; 7 vellum, £20. *Published by William Morris.* Jan 13, Feb 17 1894

23. OF THE FRIENDSHIP OF AMIS AND AMILE. Done out of the ancient French by William Morris. 16mo, Chaucer, black and red. 500 paper, 7s 6d; 15 vellum, 30s. *Published by William Morris.*
March 13, April 4 1894

20a. SONNETS AND LYRICAL POEMS. BY DANTE GABRIEL ROSSETTI. 8vo, Golden, black and red. 310 paper, 2 guineas; 6 vellum, 10 guineas. *Uniform with No. 20. Published by Ellis & Elvey.* Feb 20, Apr 21 1894

24. THE POEMS OF JOHN KEATS. Edited by F. S. Ellis. 8vo, Golden, black and red. 300 paper, 30s; 7 vellum, 9 guineas. *Published by William Morris.* March 7, May 8 1894

25. ATALANTA IN CALYDON: A TRAGEDY. BY ALGERNON CHARLES SWINBURNE. Lge 4to, Troy, Chaucer, and Greek type designed by Selwyn Image, black and red. 250 paper, 2 guineas; 8 vellum, 12 guineas. *Published by William Morris.* May 4, July 24 1894

26. THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA. Done out of ancient French by William Morris. 16mo, Chaucer, black and red. 525 paper, 7s 6d; 20 vellum, 2 guineas. *Published by William Morris.* August 30, September 26 1894

27. THE WOOD BEYOND THE WORLD. BY WILLIAM MORRIS. Frontispiece designed by Sir E. Burne-Jones, engraved on wood by W. Spielmeyer. 8vo, Chaucer, black and red. 350 paper, 2 guineas; 8 vellum, 10 guineas. *Published by William Morris.* May 30, October 16 1894
Another edition was published by Lawrence & Bullen in 1895.

28. THE BOOK OF WISDOM AND LIES. Translated by Oliver Wardrop from the original of Sulkhan-Saba Orbeliani. 8vo, Golden, black and red. 250 paper, 2 guineas; no vellum. *Published by Bernard Quaritch.* September 29, October 29 1894

29. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. Vol. I. Edited by F. S. Ellis. 8vo, Golden, black only. 250 paper, 25s; 6 vellum, 8 guineas. *Published by William Morris.* Not dated, issued November 29 1894

30. PSALMI PENITENTIALES. An English rhymed version of the Seven Penitential Psalms. Edited by F. S. Ellis. 8vo, Chaucer, black and red. 300 paper, 7s 6d; 12 vellum, 3 guineas. *Published by William Morris.* November 15, December 10 1894

31. EPISTOLA DE CONTEMPTU MUNDI. Edited by Charles Fairfax Murray. Woodcut on title designed by C. F. Murray, engraved by W. H. Hooper. 8vo, Chaucer, black and red. 150 paper; 6 vellum. *Printed for the Editor.* November 30, December 12 1894

32. THE TALE OF BEOWULF. Done out of the Old English tongue by William Morris and A. J. Wyatt. Lge 4to, Troy and Chaucer, black and red. 300 paper, 2 guineas; 8 vellum, £10. *Published by William Morris. A "Note to the Reader" printed on a slip in the Golden type was inserted in each copy.* January 10, February 2 1895

33. SYR PERECYVELLE OF GALES. Overseen by F. S. Ellis, after the edition edited by J. O. Halliwell from the Thornton MS. in the Library of Lincoln Cathedral. 8vo, Chaucer, black and red. 350 paper, 15s; 8 vellum, 4 guineas. *Published by William Morris.* February 16, May 2 1895

34. THE LIFE AND DEATH OF JASON: A POEM. BY WILLIAM MORRIS. Two woodcuts designed by Sir E. Burne-Jones, engraved by W. Spielmeyer. Lge 4to, Troy and Chaucer, black and red. 200 paper, 5 guineas; 6 vellum, 20 guineas. *Published by William Morris.* May 25, July 5 1895

29a. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. Vol. II. Edited by F. S. Ellis. 8vo, Golden, black and red. 250 paper, 25s; 6 vellum, 8 guineas. *Published by William Morris.* Not dated, issued Mch 25 1895

35. CHILD CHRISTOPHER AND GOLDILIND THE FAIR. BY WILLIAM MORRIS. 2 vols, 16mo, Chaucer, black and red. 600 paper, 15s; 12 vellum, 4 guineas. *Published by William Morris.* July 25, Sept 25 1895

29b. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. Vol. III. Edited by F. S. Ellis. 8vo, Golden, black and red. 250 paper, 25s; 6 vellum, 8 guineas. *Published by William Morris.* August 21, October 28 1895

36. HAND AND SOUL. BY DANTE GABRIEL ROSSETTI. Reprinted from the Germ for Messrs. Way & Williams of Chicago. 16mo, Golden, black and red. For America: 300 paper and 11 vellum. For England: 225 paper, 10s; 10 vellum, 30s. October 24, December 12 1895

37. POEMS CHOSEN OUT OF THE WORKS OF ROBERT HERRICK. Edited by F. S. Ellis. 8vo, Golden, black and red. 250 paper, 30s; 8 vellum, 8 guineas. *Published by William Morris.* Nov 21 1895, Feb 6 1896

38. POEMS CHOSEN OUT OF THE WORKS OF SAMUEL TAYLOR COLERIDGE. Edited by F. S. Ellis. 8vo, Golden, black and red. 300 paper, 1 guinea; 8 vellum, 5 guineas. *Published by William Morris.* Feb 5, Apr 12 1896

39. THE WELL AT THE WORLD'S END. BY WILLIAM MORRIS. With four woodcuts designed by Sir E. Burne-Jones. 4to, Chaucer in double columns, black and red. 350 paper, 5 guineas; 8 vellum, 20 guineas. *Sold by William Morris.* March 2, June 4 1896

40. THE WORKS OF GEOFFREY CHAUCER. Edited by F. S. Ellis. With 87 woodcut illustrations by Sir E. Burne-Jones, engraved by W. H. Hooper. Folio, Chaucer in double columns, Troy headings, black and red. 425 paper, £20; 13 vellum, 120 guineas. *Published by William Morris.* May 8, June 26 1896

41. THE EARTHLY PARADISE. BY WILLIAM MORRIS. Vol. I—Prologue: The Wanderers; March: Atalanta's Race; The Man Born to be King. Med 4to, Golden, black and red. 225 paper, 30s; 6 vellum, 7 guineas. *Published by William Morris.* May 7, July 24 1896

42. LAUDES BEATAE MARIAE VIRGINIS. Edited by S. C. Cockerell. Lge 4to, Troy, black, red, and blue. 250 paper, 10s; 10 vellum, 2 guineas. *Published by William Morris, with note dated December 28 1896.* July 7, August 7 1896

41a. THE EARTHLY PARADISE. Vol. II—April: The Doom of King Acrisius; The Proud King. Same as Vol. I. *Published by William Morris.* June 24, September 17 1896

October 3 1896, William Morris died

43. THE FLOURE AND THE LEAFE, & THE BOKE OF CUPIDE, GOD OF LOVE, OR THE CUCKOW AND THE NIGHTINGALE. Edited by F. S. Ellis. Med 4to, Troy and Chaucer, black and red. 300 paper, 10s; 10 vellum, 2 guineas. August 21, November 2 1896

44. THE SHEPHEARDES CALENDER: CONTEYNING TWELVE AEGLOGUES, PROPORTIONABLE TO THE TWELVE MONETHES. BY EDMUND SPENSER. Edited by F. S. Ellis. 12 full-page illustrations by A. J. Gaskin (process blocks). Med 4to, Golden, black and red. 225 paper, 1 guinea; 6 vellum, 3 guineas. October 14, November 26 1896

41b. THE EARTHLY PARADISE. Vol. III—May: The Story of Cupid and Psyche; The Writing on the Image; June: The Love of Alcestis; The Lady of the Land. Same as previous volumes. August 24, December 5 1896

41c. THE EARTHLY PARADISE. Vol. IV—July: The Son of Croesus; The Watching of the Falcon. August: Pygmalion and the Image. Ogier the Dane. November 25 1896, January 22 1897

41d. THE EARTHLY PARADISE. Vol. V—September: The Death of Paris. The Land East of the Sun and West of the Moon. October: The Story of Acontius and Cydippe. The Man Who Never Laughed Again. December 24 1896, March 9 1897

41e. THE EARTHLY PARADISE. Vol. VI—November: The Story of Rhodope. The Lovers of Gudrun. February 18, May 11 1897

41f. THE EARTHLY PARADISE. Vol. VII—December: The Golden Apples. The Fostering of Aslaug. January: Bellerophon at Argos. The Ring Given to Venus. March 17, July 29 1897

45. THE WATER OF THE WONDROUS ISLES. BY WILLIAM MORRIS. Lge 4to, Chaucer and Troy in double columns, black and red. 250 paper, 3 guineas; 6 vellum, 12 guineas. April 1, July 29 1897
Another edition was published by Longmans, October 1 1897

41g. THE EARTHLY PARADISE. Vol. VIII—February: Bellerophon in Lycia. The Hill of Venus. Epilogue. L'Envoi. June 10, Sept 27 1897

46. TWO TRIAL PAGES of the projected edition of Lord Berners' Translation of FROISSART'S CHRONICLES. Folio, Chaucer and Troy, black and red. None on paper, 160 vellum, 1 guinea. Sept, Oct 7 1897

47. SIRE DEGREVAUNT. Edited by F. S. Ellis. Woodcut designed by Sir E. Burne-Jones. 8vo, Chaucer, black and red. 350 paper, 15s; 8 vellum, 4 guineas. March 14 1896, November 12 1897

48. SIR YSAMBRACE. Edited by F. S. Ellis. Woodcut designed by Sir E. Burne-Jones. 8vo, Chaucer, black and red. 350 paper, 12s; 8 vellum, 4 guineas. July 14, November 11 1897

49. SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY. Edited by S. C. Cockerell. Lge 4to, Golden, black and red. 225 paper, 30s; 8 vellum, 5 guineas. December 15 1897, January 6 1898

50. THE STORY OF SIGURD THE VOLSUNG AND THE FALL OF THE NIBLUNGS. BY WILLIAM MORRIS. Two illustrations by Sir E. Burne-Jones. Sm folio, Chaucer and Troy, black and red. 160 paper, 7 guineas; 6 vellum, 20 guineas. January 19, February 25 1898

51. THE SUNDERING FLOOD. BY WILLIAM MORRIS. 8vo, Chaucer, black and red. 300 paper, 2 guineas; no vellum. Nov 15 1897, Feb 25 1898

52. LOVE IS ENOUGH, OR THE FREEING OF PHARAMOND: A MORALITY. BY WILLIAM MORRIS. Two illustrations by Sir E. Burne-Jones. Lge 4to, Troy and Chaucer, black, red, and blue. 300 paper, 2 guineas; 8 vellum, 10 guineas. December 11 1897, March 24 1898

53. A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS. Together with a Short Description of the Press by S. C. Cockerell, and an Annotated List of the Books Printed Thereat. 8vo, Golden, Troy, and Chaucer, black and red. 525 paper, 10s; 12 vellum, 2 guineas. March 4, March 24 1898

From No. 43 on, all books were published by the Press.

THE KEYSTONE PRESS (c. 1906)

THOMAS TODD, Sunderland, England

Assumed to be a private press, from the description given in T 204.

THE KIRGATE PRESS (1901–1905)

LEWIS BUDDY III,* Canton, Pennsylvania

—: R 76 :—

1. HORACE WALPOLE AND THE STRAWBERRY-HILL PRESS, 1757–1789. BY MUNSON ALDRICH HAVENS. 8vo. 300 H M, $4.00. 1901

2. MAIN-STREET. BY NATHANIEL HAWTHORNE. With a Preface by Julian Hawthorne. 8vo. 875 H M, $1.50; 75 J V, $3.50. A few copies were bound in paper boards with leather back and corners, $4.00. 1901

3. THE DEFINITION OF A GENTLEMAN. BY CARDINAL NEWMAN. 12mo. 950 H M; boards, $1.00; wrappers, 50c; a few J V, $2.50. 1901

4. THE LAST SPEECH OF WILLIAM MC KINLEY. With a Note by the Hon. Henry B. F. Macfarland. 8vo. 480 H M; boards, $1.00; wrappers, 75c. 1901

5. GEORGE SAND AND CHOPIN: A GLIMPSE OF BOHEMIA. A letter by George Sand. 450 H M; boards, $1.00; wrappers, 25c; a few J V, $2.50. 1902

6. NALA AND DAMAYANTI. Translated from the Sanskrit by Adelaide Rudolph. 450 copies, $1.00; a few J V, $3.00. 1902

7. THE PRESS AT STRAWBERRY-HILL TO MISS MARY AND MISS AGNES BERRY. A reprint of the Strawberry-Hill original. 4to, single sheet. 150 H M, in a folder, 75c. December 1902

8. COLLECTANEA: THOMAS CARLYLE, 1821–1855. Uncollected writings, edited by Dr. Arthur Samuel Jones. Lge 8vo. 500 ordinary, $4.00; 125 Van Gelder, $6.00; 15 J V, $12.00. 1903

9. TANTALUS. BY RALPH WALDO EMERSON. Foreword by Frank B. Sanborn. Nar 12mo. 90 H M, $2.00; 10 J V, $4.00. 1903

10. TO MR. GRAY ON HIS ODES. BY DAVID GARRICK. A reprint of the Strawberry-Hill original. 4to, single sheet. 100 H M, in a folder, $1.50. September 1903

11. AN ESSAY ON MODERN GARDENING. BY HORACE WALPOLE. Note by Alice Morse Earle. Sm 4to. 300 H M, $4.00. 1904

12. THE CAMBRIDGE PRESS, 1639–1692. BY ROBERT F. RODEN. A bibliographical account of the first printing press established in English America. 8vo. 300 H M, $5.00; 300 J V, $10.00. 1905

13. THE DIAL. A type facsimile reprint of 16 issues, done for The Rowfant Club.

SCUDDER KLYCE* (1921–)

Winchester, Massachusetts

The one book which he printed by his own labor is not exactly in the major private press tradition, but comes well within the field of personal expression.

1. UNIVERSE. A veritable solution of "The Riddle of the Universe." By SCUDDER KLYCE. Introductions by David Starr Jordan, John Dewey, and Morris Llewellyn Cooke. Lge 4to. 1000 copies (600 for sale), $2.00. 1921

THE LABORATORY PRESS (1923–)

PORTER GARNETT,* Director
Carnegie Institute of Technology, Pittsburgh, Pennsylvania

—: R 117 :—

The principal output of the Press is the series of Students' Projets, of which 74 have been issued. In addition several souvenirs and keepsakes for special occasions have been printed, as well as a number of pieces in connection with the routine work of the Press. There are also two complete books.

1. †THAT ENDETH NEVER. BY HILDEGARDE FLANNER. Decorations and composition by Porter Garnett; presswork by Joseph Arnold Foster and George Earl Sheer. 7½ x 5, Garamond Italic. 49 H M and 3 vellum. *For private distribution.* February 28 1926

2. A DOCUMENTARY ACCOUNT OF THE BEGINNINGS OF THE LABORATORY PRESS, CARNEGIE INSTITUTE OF TECHNOLOGY. BY PORTER GARNETT. 9⅞ x 7¼, pp xiv + 178 + colophon, Garamond, black and red. 160 Navarre; 95 Kelmscott. *For private distribution.* July 20 1927

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*THE LANTERN PRESS** (1923–)

GELBER, LILIENTHAL, INC.
336 Sutter Street, San Francisco, California

—: R 172 :—

A publishing name adopted by this firm of book dealers, whose shop is "At the Sign of the Lantern."

1. HAWAIIAN HILLTOP. BY GENEVIEVE TAGGARD. Cover drawing by Cornelia Barnes. 8½ x 6½, pp 15, Goudy Antique, black and red. 500 copies, boards, $1.00. *First edition. Printed by the Grabhorn Press, No. D-5.* 1923

2. TREE IN BLOOM. BY HILDEGARDE FLANNER. Drawing by Frederick Monhoff. 10¾ x 7¼, pp 15, Garamond, black, green, and tan. 500 Van Gelder, boards, $1.50. *First edition. Printed by the Grabhorn Press, No. D-7.* 1924

3. †THE MODERN WRITER. BY SHERWOOD ANDERSON. Title-page illustration by Donald McKay. 8½ x 5½, pp 44, Garamond, black and red. 950 B R Rag, cloth, $2.00; 50 J V, cloth, $7.50. *First edition. Printed by the Grabhorn Press, No. D-8.* 1925

4. THE AWAKENING. BY STELLA BENSON. Frontispiece drawing by the author. 9½ x 6½, pp 16, Goudy Antique, black and red. 500 B R Rag, cloth, $2.00. *First edition. Printed by the Grabhorn Press, No. D-9.* 1925

5. MEASUREMENT OF ECONOMIC VALUE. BY DAVID ATKINS. 9 x 6, pp 192. 500, cloth, $3.00. *Printed by Stratford & Kerr.* 1925

6. JOYFUL JEREMIADS. BY LOUIS I. NEWMAN. 9¾ x 6½, pp 137, Garamond. 500, cloth, $2.50. *Printed by S. Vance Cagley.* 1926

7. †FOR WHISPERS AND CHANTS. BY JAKE ZEITLIN. Frontispiece in colors by Valenti Angelo. 10¼ x 6¾, pp 20, Goudy Modern. 450 Ingres, boards, $2.50; 50 Van Gelder, 10¾ x 7¼, signed by author, printer, and publisher, cloth, $8.50. *Printed by the Grabhorn Press, No. D-10.* 1927

8. THE SPRING SONG *and* IN VIEW OF THE FACT. BY H. E. BATES. 4to. 50, wrappers, $2.50; 10 large paper, $4.50. 1927

9. WHAT LACK I YET? BY T. F. POWYS. 4to. 50, wrappers, $2.50; 10 large paper, $4.50. 1927

10. POEMS FROM THE RANGES. BY CHARLES ERSKINE SCOTT WOOD. Woodengraving by Ray Boynton. 8vo, pp 40, Lutetia. 450 (51–500), boards, $4.00; 50 (1–50) H M, signed by author and artist, $12.50. 1929

THE LAUREL PRESS (—1901—)

From a catalogue :

1. AMORETTI WRITTEN NOT LONG TIME. BY EDMUND SPENSER. Sm 4to. 450 H M, boards. 1901

THE PRIVATE PRESS OF PETER LAWSON & SON (—1862—)

Edinburgh

The only reference to this Press which has been found is in Dobell, who describes the following volume:

1. THE GEOGRAPHICAL DISTRIBUTION OF MATERIAL WEALTH. BY ALEXANDER KEITH JOHNSTON, F.R.S.E., Geographer to the Queen for Scotland. And HISTORICAL NOTES REGARDING THE MERCHANT COMPANY OF EDINBURGH. Compiled by A. K. Mackie. Map and woodcuts. Sm 4to, pp viii + 120, and 128 + xlvii. 1862

FRANCIS WATTS LEE (—1896–1897—)

Boston, Massachusetts

Two small items have been discovered; perhaps there were more.

1. HYMNUS IN FESTO NAVITATIS DOMINI NOSTRI JESU CHRISTI. GULIELMUS HARMANUS VAN ALLEN Sacerdos scripsit. 4to leaflet, pp 4, black and red, H M. Christmas 1896

2. MORS MORTIS. A Paschall Hymn, Of the Death of Death. By WM. HARMAN VAN ALLEN, Priest. An Easter Greeting. Sq 8vo, pp 4 + colophon, black and red, H M, wrappers. April 22 1897

THE LEE PRIORY PRESS (1813–1823)

SIR EGERTON BRYDGES, BART.
Lee Priory, near Canterbury, Kent
—: R 29, JM 379, L 218, D 13 :—

Printers: John Johnson and John Warwick. Johnson left in 1817 and published his "Typographia, or Printers' Instructor" in 1824. Warwick continued alone to the end.

Preliminary: Before the Press was founded, Sir Egerton Brydges had 24 items privately printed on the Continent, and 4 in England.

1. SELECT POEMS OF MARGARET CAVENDISH, DUCHESS OF NEWCASTLE. Edited by Brydges. Roy 8vo. 20 copies and one on India paper. 1813

2. GREENE'S GROAT'S-WORTH OF WIT; BOUGHT WITH A MILLION OF REPENTANCE. Preface by Brydges. 4to, pp xxx + 50. 61 or 65 copies. 1813

3. THE POEMS OF SIR WALTER RALEIGH; now first collected. Introduction by Brydges. 4to, pp 70. 1813

4a. THE SYLVAN WANDERER; consisting of Moral, Sentimental, and Critical Essays. By SIR EGERTON BRYDGES, K.J. Vol. I, Part 1. 8vo, pp 80. 100 copies. *The first book offered for sale.* 1813

4b, c, d. Vol. I, Part 2, pp 81–159, 1815. II–1, pp 88, 1817. II–2, pp 89–143, 1821.

5. OCCASIONAL POEMS; WRITTEN IN THE YEAR M.DCCC.XI. BY BRYDGES. 4to, pp 17. c. 100 copies and one India. 1814

6. BRETON'S LONGING OF A BLESSED HEART: which, loathing the World, doth long to be with Christ. 4to, pp 45. 100 copies and one India. 1814

7. THE CHARACTERS OF ROBERT DEVEREUX, EARL OF ESSEX, AND GEORGE VILLIERS, DUKE OF BUCKINGHAM, COMPARED AND CONTRASTED. BY SIR HENRY WOTTON, KNIGHT. 8vo, pp 37. 100 copies. 1814

8. DUNLUCE CASTLE: A POEM, IN FOUR PARTS. BY EDWARD QUILLINAN. 4to, pp 68. (?) copies and one India. 1814

9. STANZAS: BY THE AUTHOR OF "DUNLUCE CASTLE" [EDWARD QUILLINAN]. 4to, pp iv + 26. (?) copies and one India. 1814

10. SELECT POEMS. BY SIR EGERTON BRYDGES, with a Preface. 4to, pp 40. 100 copies and one India. *It is said there are copies on large paper.* 1814

11. EXCERPTA TUDORIANA; OR, EXTRACTS FROM ELIZABETHAN LITERATURE. Edited by Brydges. 8vo. (a) Vol. I, No. 1, pp 32. January 1 1814. (b) No. 2, pp 33–64. July 11 1814. (c) No. 3, pp 65–96. September 20 1814. (d) No. 4, pp 97–128. 1814. (e) Vol II, No. 1, pp 48. 1817. (f) No. 2, pp 49–96. 1817. (g) No. 3, pp 97–128. 1818.

12. A TRUE RELATION OF THE BIRTH, BREEDING, AND LIFE OF MARGARET CAVENDISH, DUCHESS OF NEWCASTLE. Written by Herself. Preface by Brydges. 8vo, pp 36. 100 copies. 1814

13. NYMPHIDIA: THE COURT OF FAIRY. BY MICHAEL DRAYTON. 8vo, pp 44. 100 copies and one India. 1814

14. A DIVINE POEM, divided into Two Parts: The Ravished Soul, and The Blessed Weeper. Compiled by NICHOLAS BRETON, Gentleman. Reprinted from the edition of 1601. 8vo, pp 46, no title-page. N D (1814?)

15. BERTRAM; A POETICAL TALE. BY SIR EGERTON BRYDGES. 8vo, pp 68. 100 copies and one India. 1814

16. DAVISON'S POETICAL RHAPSODY. Preface by Brydges. 8vo. (a) Vol I–1, pp 39, 1814. (b) I–2, pp 41–92, 1814. (c) I–3, pp 93–127, 1814. (d) II–1, pp 48, 1816. (e) II–2, pp 49–98, 1816. (f) III–1, pp 87, 1816. (g) Apparently another edition of Vol III, "containing the Poems of Francis Davison and Walter Davison, brethren." pp 40. With an extra copy on India paper. 1817. "*This is considered by Sir Egerton Brydges, as the most valuable work that was printed at this press.*"

17. ORIGINAL POEMS, NEVER BEFORE PUBLISHED. BY WILLIAM BROWNE, of the Inner Temple, Gent., author of *Britannia's Pastorals* (1613). 4to. (?) copies and one India. (a) Part 1, pp 7–52. (b) 2, pp 53–96. (c) 3, pp 97–128. (d) 4, pp 129–152. 1815

18. SELECT LYRICAL POEMS. BY GEORGE WITHER. Written about 1622. 8vo, pp 12. 100 copies on colored paper, printed one side, and one India. 1815

19. SPEECHES DELIVERED TO QUEEN ELIZABETH, on her visit to Giles Brydges, Lord Chandos, at Sudeley Castle, in Gloucestershire. Preface by Brydges. 4to. 100 copies and one India. 1815

20. BRETON'S MELANCHOLIKE HUMOURS. Preface by Brydges. 4to, pp 72. (?) copies and one India. 1815

21. BRETON'S PRAISE OF VIRTUOUS LADIES. Edited by Brydges. 8vo, pp 38. 80 copies and one India. 1815

22. BRATHWAYTE'S ODES; OR, PHILOMEL'S TEARS. Edited by Brydges. 8vo, pp xii + 36. 80 copies and one India. 1815

23. CONSOLATION: A POEM, ADDRESSED TO LADY BRYDGES. BY EDWARD QUILLINAN, ESQ. Occasioned by the death of Grey Mathew Brydges, third son of Sir Egerton Brydges. 40 copies for private distribution. 1815

24. DESULTORIA: OR, COMMENTS OF A SOUTH BRITON ON BOOKS AND MEN. BY SIR EGERTON BRYDGES. 8vo, pp 48. (?) copies and one India. 1815

25. LORD BROOK'S LIFE OF SIR PHILIP SYDNEY. Preface by Brydges. 8vo. 1816

26. SYDNEY FAMILY. Copied from an early edition of Collins' Peerage. 8vo, pp 27. *Printed for private circulation.* 1816

27. THE SACRIFICE OF ISABEL: A POEM. BY EDWARD QUILLINAN. Vignette in title. Post 8vo. 125 copies, boards. *Contains an "Account of the works printed at the Private Press at Lee Priory, Kent," 11 pp. This item is not in Martin or Lowndes.* 1816

28. A FEW SONNETS, attempted from Petrarch, in early life. (By the venerable Archdeacon [Francis] Wrangham.) 4to, pp 12 + 95. (?) copies and one India. 1817

29. ELEGIAC VERSES, ADDRESSED TO A LADY. BY EDWARD QUILLINAN, ESQ. Addressed to Lady Brydges, on the death of her two sons. The first had been printed before. 4to. *See No. 23.* 1817

30. THE BROTHER-IN-LAW; A COMEDY. (By the REV. H. CARD, D.D., vicar of Great Malvern, Worcestershire.) 8vo, 5 leaves, pp 96. (?) copies and one India. *Contains a list of the Priory Works, dated February 3 1817.* 1817

31. HAGTHORPE REVIVED: OR, SELECT SPECIMENS OF A FORGOTTEN POET. 4to, pp 16. On tinted paper, one side only. *The contribution of Sir Egerton Brydges to the Roxburghe Club.* 1817

32. LIST OF PICTURES at the seat of T. B. Brydges Barrett, Esq., at Lee Priory. 8vo, pp 69. 60 copies, 20 reserved for private use. 1817

33. THE LIFE AND DEATH OF WILLIAM POWLETT, FIRST MARQUIS OF WINCHESTER. BY ROWLAND BROUGHTON, GENT., 1572. 8vo, pp 40. 1818

34. AN EPICEDE, OR FUNERAL SONG: on the most disastrous Death of the high-born Prince of Men, Henry Prince of Wales, &c, who died the 6th of November, 1612. By GEORGE CHAPMAN. 4to, pp iv + 36. *Perhaps a unique copy, on India paper, of the first part of No. 35.* 1818

35. SELECT FUNERAL MEMORIALS (OR MONUMENTS). Edited by Brydges. 4to. (a) Part 1, pp v + 40. (b) 2, pp 41–70. *The general title is in the second part.* 1818

36. COELIA: CONTAINING TWENTY SONNETS. BY W. PERCY, 1594. 4to, pp vi + 21. N D (c. 1818)

37. THE TRUMPET OF FAME. Written by H. R. and first printed in 1595. 8vo, pp 14. 1818

38. FAME'S MEMORIAL: AN ELEGY ON THE EARL OF DEVONSHIRE. BY JOHN FORD. Roy 8vo. 1819

39. THE LIFE AND DEATH OF SIR FRANCIS DRAKE. BY CHARLES FITZGEFFREY. 8vo, pp 101. 1819

40. TWO INTERLUDES: JACK JUGLER AND THERSITES, &C. 4to, pp 74. *Printed for the late Joseph Haslewood, Esq., as his contribution to the Roxburghe Club.* 1820

41. ENGRAVINGS ON WOOD. Wood-cuts and Verses. 4to. 100 copies. 1820

42. LETTERS FROM THE CONTINENT. By Sir Egerton Brydges. 8vo. (a) Part 1, pp 177. (b) 2, pp 178–362. 1821

43. MY LEISURE HOURS; OR, POEMS ON VARIOUS SUBJECTS. BY J. QUESTED, ST. MARGARET'S. 8vo, pp 63. "*This volume is stated, by the late Mr. Haslewood, who was well acquainted with the productions of this press, to have been printed at Lee Priory by stealth.*" *It bears the imprint of C. Wood, Printer, Canterbury.* 1821

44. WHAT ARE RICHES? or, An Examination of the Definitions of the Subject, given by Modern Economists. By SIR EGERTON BRYDGES. 8vo, pp 48. 1822

45. LEE: A POEM. BY JOHN HALLINAN. 8vo, pp 14. *It is said that the edition was suppressed, only two copies having been preserved.* 1822

BIBLIOGRAPHY: (1)—A list in No. 27. (2) A list in No. 30. (3) Catalogue of all the works printed at Lee Priory. Printed by John Warwick, 40, Brooke Street, Holborn, London. 4to. 1823.

Martin mentions 33 single leaves, while Lowndes extends the list to 58.

THE LEVINGE PRESS (—1839—)

GODFREY LEVINGE, Curzon Street, Mayfair, London

1. THE TRAVELLER IN THE EAST; Being a Guide through Greece and the Levant, etc. By GODFREY LEVINGE. 1839

THE LIMITED EDITIONS CLUB, INC.

551 Fifth Avenue, New York City

As a club this project does not belong in the present volume, but as an indication of the workings of fine bookmaking into the American consciousness it deserves mention. Membership is to be limited to 1500 and each member is to receive one book a month, for which he shall pay $10.00. Direction is in the hands of George H. Macy, formerly of Macy-Masius, publishers, and production will be distributed among the leading American illustrators, book designers, and printers.

The first twelve books are announced as follows:

ROBINSON CRUSOE. BY DANIEL DEFOE. *Illustrated by Edward A. Wilson; printed by the Grabhorn Press.*

THE FABLES OF LA FONTAINE. *Illustrated by Rudolph Ruzicka; printed by D. B. Updike, The Merrymount Press.*

THE SURPRISING ADVENTURES OF BARON MÜNCHAUSEN. *Illustrated by John Held, Jr.; printed at The Lakeside Press.*

RIP VAN WINKLE. BY WASHINGTON IRVING. *Designed by Frederic W. Goudy and printed at the Village Press.*

THE NARRATIVE OF ARTHUR GORDON PYM. BY EDGAR ALLAN POE. *Illustrated by René Clark; printed by John Henry Nash.*

THE DECAMERON OF GIOVANNI BOCCACCIO. *Designed and printed by Thomas Maitland Cleland.*

TARTARIN OF TARASCON. BY ALPHONSE DAUDET. *Illustrated and designed by W. A. Dwiggins; printed at the Georgian Press.*

LEAVES OF GRASS. BY WALT WHITMAN. *Designed by Frederic Warde; printed by William Edwin Rudge.*

A LODGING FOR THE NIGHT *and* THE SIRE DE MALETROIT'S DOOR. BY ROBERT LOUIS STEVENSON. *Illustrated by C. B. Falls; printed at the Marchbanks Press.*

SNOWBOUND. BY JOHN GREENLEAF WHITTIER. *Designed and printed by Carl Purington Rollins.*

UNDINE. BY KARL VON MOTTE-FOUQUE. *Illustrated by Allen Lewis; printed by the Harbor Press.*

GULLIVER'S TRAVELS. BY JONATHAN SWIFT. *Illustrated by Alexander King; printed by the Plandome Press.*

THE LOCKER PRESS (—1842—)

H. Algernon Locker

1. MEMOIRS OF THE DISTINGUISHED NAVAL COMMANDERS WHOSE PORTRAITS ARE EXHIBITED IN THE ROYAL NAVAL GALLERY OF GREENWICH HOSPITAL. 1842

THE LOTUS PRESS (1907)

J. Jacobs, London

A publishing title adopted for one book. (T 206)

THE LUCKY DOG PRESS (1900–1910)

Tim Thrift,* Cleveland, Ohio

1. THE LUCKY DOG: A MAGAZINE OF HEART APPEAL. Issued quarterly for approximately ten years.

THE MADRIGAL (1919)

A publishing name used by Gustav Davidson for one book: 100 Broadway, New York City.

1. SONGS OF ADORATION. BY GUSTAV DAVIDSON. 16mo, pp 40. 500 San Marco (333 for sale). November 1919

THE MALL PRESS (1917)

Bruce Rogers and Emery Walker

Hammersmith, London

—: R 148 :—

1. OF THE JUST SHAPING OF LETTERS. BY ALBRECHT DÜRER. Translated by R. T. Nichol. Decorative title-page and facsimiles. Small folio, Centaur. 315 paper and 3 vellum, boards, vellum back. *Printed for the Grolier Club, New York.* August 1917

   The only book with this imprint. It was later reprinted by Mr. Rogers as *The Construction of Roman Letters*, Cambridge: Dunster House Bookshop, 1924. 16mo, 350 copies on grey paper, boards.

THE MANDRAKE PRESS (1929–)

41 Museum Street, Bloomsbury, London, W. C. 1

At the last moment an announcement of this new publishing house is received, stating that they will "publish Fine Books in Limited Editions expensively and also Fine Books in unlimited editions cheaply." Book production of a high order is promised and special attention will be given to Color Illustration. The projected list is:

1. THE PAINTINGS OF D. H. LAWRENCE. With an essay on Modern Painting. 14½ x 10½, 25 plates in color. 500 mould, quarter morocco, 10 guineas; 10 vellum, signed, 50 guineas. 1929

   In preparation:

   THE AMOROUS FIAMMETTA. BY GIOVANNI BOCCACCIO. 25 full-page color plates and smaller decorations by Leone. 500 copies, 5 guineas.

MERRY-GO-DOWN: a Gallery of Gorgeous Drunks through the centuries, collected for the use, interest, illumination and delectation of Serious Topers, by RAB NOOLAS, and decorated with gusto by Hal Collins. 600 copies, 2 guineas.

UNDER MAGOG: ESSAYS ON LIFE AND LONDON. BY THOMAS EARP. Illustrations by Nina Hamnett. Unlimited, 10s 6d.

A BED OF FEATHERS. BY RHYS DAVIES. Frontispiece woodcut by Lionel Ellis. Unlimited, 3s 6d.

THE MANRESA PRESS

THE SOCIETY OF JESUS; Director, BR. JOHN GRIFFIN, S.J.
Roehampton, London, S. W.

A private press, devoted entirely to work of the Society. (T 207)

THE MARION PRESS (1896–1898)

FRANK E. HOPKINS, Jamaica, Queensborough, New York

The original Marion Press was a hand press set up in the attic of Mr. Hopkins' house in the fall of 1896 as "a relief from ordinary suburban amusements." At that time he was in charge of the fine book department of the DeVinne Press, but in 1898 he set up in business for himself and the Marion Press became a commercial institution. Because the available record of subsequent books is most inadequate, it seems best to confine this report to the private press period, though later work was maintained at a high level and any Marion Press imprint is a collectible item.

1. VANITIES IN VERSE. [By Francis Adon Hilliard.] 12mo, 57 copies, vellum, $5.00. 1897
2. THE WISH. BY DR. WALTER POPE, F.R.S. Reprinted from the first edition, with a short Life of the Author by Beverly Chew. Imp 8vo, 120 copies, half calf, $2.00. 1897
3. FROM GREEN MOUNTAIN, OF A SUMMER'S DAY IN 1859: IN MEMORIAM J. P. C. TWO SONNETS BY W. R. H. 12mo, 120 copies, wrappers, for presentation. 1897
4. FIRST REPORT OF A BOOK-COLLECTOR. BY WILLIAM HARRIS ARNOLD. Imp 8vo, 85 copies, vellum, $15.00. 1897–8
5. THE COURTING OF DINAH SHADD: A CONTRIBUTION TO A BIBLIOGRAPHY OF THE WRITINGS OF RUDYARD KIPLING. 12mo, pp 22, 120 copies, wrappers, $1.00. 1898

THE MATHURIN PRESS (1904)

LEONARD SMITHERS, London

A publishing title used for one book. (T 208)

SYDNEY AND FRANCES MAYLE

Hurstpierpoint, Sussex

One of those vagrom items which come to light occasionally, indefinite and tantalizing.

1. THE RUBAIYAT OF OMAR KHAYYAM. BY EDWARD FITZGERALD. Sm 32mo, wrappers. "*Printed on the Hand Press of Sydney and Frances Mayle at Hurstpierpoint, Sussex.*" N D

THE MERRYMOUNT PRESS (1893–)

DANIEL BERKELEY UPDIKE,*
232 Summer Street, Boston, Massachusetts

—: R 133 :—

The following list represents some of the volumes that Mr. Updike considers appropriate for inclusion in a record such as this. He has printed a great many more, however, and it may be noted in passing that *any* book with the Merrymount imprint is desirable to collectors and students of typography. Binding is usually boards with cloth back.

1. THE ALTAR BOOK: Containing the Order for the Celebration of the Holy Eucharist According to the Use of the American Church. The plain-song arranged by Sir John Stainer, Mus. Doc. Oxon.; plates designed by Robert Anning Bell; borders, initials, type and cover by Bertram Grosvenor Goodhue; colophons engraved by Charles Sherborne. 14¾ x 11¼, pp 201 + colophon, Merrymount, black and red. 350 H M, full leather, stamped, with three metal clasps. *The colophon states that Harold Brown was associated with Mr. Updike in the making of the book, that the type was set at the Merrymount Press, and that the printing was done at the DeVinne Press, New York.* $75.00. *Published by D. B. Updike.* Easter 1896

2. A LETTER BOOK AND ABSTRACT OF OUT SERVICES, 1743–1751. BY THE REV. JAMES MAC SPARRAN. Edited by the Rev. Daniel Goodwin, Ph.D. Portraits. 8½ x 5½, pp xlv + 197 + colophon. $3.50. November 11 1899

3. A DESCRIPTION OF THE PASTORAL STAFF given to the Diocese of Albany, New York, 1897. With representations of the chief Parts of the Staff. Decorations by Bertram G. Goodhue. 17 x 12, black letter, black and red. 150 copies, boards, leather back. *Privately printed.* All Saints 1900

4. SOME OLD LETTERS AND BITS OF HISTORY. BY MARGARET ADELIA COOPER. 7¾ x 4¾, pp 54. 200 copies, blue paper boards, labels. *Privately printed.* June 1901

5. THE PERSONALITY OF THOREAU. BY F. B. SANBORN. First edition, with facsimile. 9½ x 5⅞, pp 71 + colophon. 500 H M; 15 J V. *Published by Goodspeed, Boston.* 1901

6. THE SERVICE. BY HENRY DAVID THOREAU. Edited by F. B. Sanborn. 9½ x 5⅞, pp 11 + 31 + colophon. 500 H M; 20 J V, boards, parchment back. *Published by Goodspeed, Boston.* March 1902

7. THE PERSONALITY OF EMERSON. BY F. B. SANBORN. With facsimiles. 9⅝ x 5⅞, pp 134 + colophon. 500 H M; 25 J V. *Published by Goodspeed, Boston.* March 1903

8. THE POET GRAY AS A NATURALIST, with Selections from his Notes on the *Systema Naturae* of Linnaeus and facsimiles of some of his Drawings. By CHARLES ELIOT NORTON. 8⅝ x 5¾, pp 67. 500 H M. *Published by Goodspeed, Boston.* November 1903

9. CORNELII TACITI OPERA MINORA: De Vita et Moribus Ivlii Agricolae Liber: etc. 17½ x 12, Merrymount. On Alton Mill, boards, leather back. $15.00 *Published by D. B. Updike.* March 1904

10. LETTERS OF THREE RHODE ISLAND CHILDREN TO THEIR HONOURED PARENTS. 7¼ x 4½, pp 49. 250 H M, boards, leather back. *Privately printed.* 1904

11. THE COURSE OF TRUE LOVE IN COLONIAL TIMES. 7¼ x 4⅜, pp 34. 112 Alton Mill. *Privately printed.* 1905

12. HISTORY OF THE LIFE AND DEATH OF SIR WILLIAM KIRKALDY OF GRANGE, KNIGHT. BY HAROLD MURDOCK. With portrait. 10¼ x 6¾, pp xi + 130 + colophon. 114 Arnold. *Printed for the Club of Odd Volumes, Boston.* June 1906

13. THOUGHTS ON ART AND LIFE. BY LEONARDO DA VINCI. Translated by Maurice Baring. Type (Montallegro) and decorations by Herbert P. Horne. 8vo, pp xxv + 201 + colophon, black and red. 303 copies. $6.00. *Humanists' Library, No. I. Published by D. B. Updike.* September 1906

14. HISTORY OF THE EPISCOPAL CHURCH IN NARRAGANSETT, RHODE ISLAND. BY WILKINS UPDIKE. Second edition enlarged, edited by Daniel Goodwin. With portraits, etc. 3 vols, 8⅝ x 5½. $15.00 *Published by D. B. Updike.* 1907

15. AGAINST WAR. BY ERASMUS. Introduction by J. W. Mackail. Decorations by Herbert P. Horne. 8vo, pp xxxiv + 65 + colophon, Montallegro, black and red. 303 copies. $6.00. *Humanists' Library, No. II. Published by D. B. Updike.* August 1907

16. PETRARCH AND THE ANCIENT WORLD, with a Special Account of His Library. By PIERRE DE NOLHAC, Curator of Versailles. Initials by

Horne. 8vo, pp 121 + colophon, Montallegro, black and red. 303 copies. $6.00. *Humanists' Library, No. III. Published by D. B. Updike.* December 1907

17. THE DEFENCE OF POESIE; A LETTER TO QUEEN ELIZABETH; A DEFENCE OF LEICESTER. BY SIR PHILIP SIDNEY. Edited by G. E. Woodberry. Initials and colophon by Horne; Title-page by W. A. Dwiggins. 8vo, pp xx + 127 + colophon, Montallegro, black and red. 303 copies. $6.00. *Humanists' Library, No. IV. Published by D. B. Updike.* May 1908

18. CATALOGUE OF A MEMORIAL EXHIBITION OF THE WORKS OF AUGUSTUS SAINT-GAUDENS. First Edition, 16mo; Second Edition, 8⅞ x 5⅞, pp 82, wrappers. *Printed for the Metropolitan Museum of Art, New York.* 1908

19. LETTERS OF BULWER-LYTTON TO MACREADY, 1836–66. Introduction by Brander Matthews. 9⅛ x 5¾, pp xxi + 181 + colophon. 100 copies. *Printed for the Cartaret Book Club, Newark, N. J.* Oct 1911

20. ISAIAH THOMAS: PRINTER, WRITER & COLLECTOR. A Paper read April 12, 1911, before the Club of Odd Volumes, by CHARLES LEMUEL NICHOLS. With a Bibliography of the Books printed by Isaiah Thomas. 9⅜ x 6¼, pp xi + 145 + colophon. 110 copies. *Printed for the Club of Odd Volumes, Boston.* March 1912

21. THE CORRESPONDENCE OF PHILIP SIDNEY AND HUBERT LANGUET. Edited by Wm. Aspinwall Bradley. Title-page by W. A. Dwiggins. 9½ x 6¼, pp xxxii + 230 + colophon, Montallegro, black and red. $3.00. *Humanists' Library, No. V. Published by D. B. Updike.* October 1912

22. ORDINARY AND CANON OF THE MASS, together with the Order for the Administration of the Lord's Supper or Holy Communion and the Holy Chant. 12½ x 9, Merrymount, black and red. *Published by H. W. Gray Co., New York.* 1913

23. THE STORY OF GEORGE CROWNINSHIELD'S YACHT, CLEOPATRA'S BARGE, on a Voyage of Pleasure to the Western Islands and the Mediterranean, 1816–1817. With illustrations. 11 x 8½, red cloth. $25.00. *Privately printed.* 1913

24. JOURNEYS TO VENICE AND THE LOW COUNTRIES. BY ALBRECHT DÜRER. Edited by Roger Fry. 9½ x 6¼, Montallegro, black and red. $3.00. *Humanists' Library, No. VI. Published by D. B. Updike.* 1913

25. A PLATONIC DISCOURSE UPON LOVE. BY PICO DELLA MIRANDOLA, 1651. Edited by Edmund G. Gardner. Title-page by T. M. Cleland. 9½ x 6¼, pp xxviii + 84 + colophon, Montallegro, black and red. $3.00. *Humanists' Library, No. VII. Published by D. B. Updike.* 1914

26. THE GALATEO—OF MANNERS AND BEHAVIOUR. BY GIOVANNI DELLA CASA. Edited by J. E. Spingarn. 9½ x 6¼, Montallegro, black and red. $3.00. *Humanists' Library, No. VIII. Published by D. B. Updike.* 1914

27. THE JONNY-CAKE PAPERS OF "SHEPHERD TOM" (THOMAS ROBINSON HAZARD). Illustrations by Rudolph Ruzicka. Two editions: 7½ x 5 and 9 x 6, pp xx + 430 + colophon. *Printed for the Subscribers.* September 1915

28. A CATALOGUE OF THE COLLECTION OF PRINTS FROM THE LIBER STUDIORUM OF TURNER, formed by the late Francis Bullard of Boston, and bequeathed to the Museum of Fine Arts, Boston. With 99 photogravure reproductions of prints. 12½ x 9¼, pp 204. Van Gelder. *Privately printed.* 1916

29. THE BOOK OF THE HOMELESS. Edited by Edith Wharton. Illustrations reproduced from original paintings, drawings, and facsimiles. 1–50 Arches, 12¾ x 9½, with extra set of illustrations in portfolio; 51–175 Van Gelder; and an ordinary edition. *Published by Scribners', New York.* 1916

30. THE PAROCHIAL LIBRARY OF THE EIGHTEENTH CENTURY IN CHRIST CHURCH, BOSTON. By A Proprietor of Christ Church. Preface by Percival Merritt. 8¼ x 5¾, pp 82, Caslon, 200 copies. *Privately printed.* 1917

31. PIERROT'S VERSES. BY MARIA DE ACOSTA SARGENT. 6 x 4¼, pp 29. *Privately printed.* 1917

32. NEWARK. A SERIES OF ENGRAVINGS ON WOOD BY RUDOLPH RUZICKA. With an Appreciation of the Pictorial Aspects of the Town by Walter Prichard Eaton. The five full-page illustrations were printed in color by Ruzicka. 12 x 9¼. 200 copies. *Printed for the Cartaret Book Club, Newark, N. J.* November 1917

33. ABROAD WITH JANE. BY EDWARD SANFORD MARTIN. With Portrait. 6¾ x 4¼, pp 119. *Privately printed.* 1918

34. TWO LETTERS FROM GENERAL WILLIAM TECUMSEH SHERMAN to General Ulysses S. Grant and William T. McPherson. 8¾ x 6¼. 50 H M. *Privately printed for W. K. Bixby.* 1919

35. †CATALOGUE OF THE JOHN CARTER BROWN LIBRARY in Brown University, Providence, Rhode Island. 5 vols, each in 2 Parts, Roy 8vo. *Printed for the Library.* 1919–1923

36. CATALOGUE OF THE SECOND ANNUAL EXHIBITION OF FRENCH ART. Held at the Gallery of the Museum of French Art (French Institute in the United States) in the City of New York, 1919. 16¼ x 11½, pp 61 + colophon. White cloth, blue cloth back. *Privately printed.* 1920

37. NOTES AND JOURNAL OF TRAVEL IN EUROPE, 1804–1805. BY WASHINGTON IRVING. Introduction by William P. Trent. Title-page and Illustrations in Aquatint, designed and engraved by Rudolph Ruzicka. 3 vols, 6¾ x 4¼. 257 ordinary, cloth; 3 J v. *Printed for the Grolier Club.* September 1921

38. TWO LETTERS. I. Anthony Wayne and Lake George: Letter from General ANTHONY WAYNE to General Schuyler, Ticonderoga, March 23, 1777. II. Washington's Announcement of Arnold's Treason: Letter from GEORGE WASHINGTON to the Judge Advocate General, September 26, 1780. With facsimiles. 13½ x 8¼. 250 H M. *Privately printed for W. K. Bixby, "for Historical Societies and Personal Friends."* May 1922

39. BENJAMIN FRANKLIN ON BALLOONS. A Letter written from Passy, France, January Sixteenth, MDCCLXXXIV. With facsimiles. 9⅝ x 8, pp 13 + colophon. 250 Vidalon. *Privately printed for W. K. Bixby.* October 1922

40. †THE WEDDING JOURNEY OF CHARLES AND MARTHA BABCOCK AMORY. Letters of Mrs. Amory to her Mother, Mrs. Gardiner Greene, 1833–1834. With portraits. 2 vols, 9⅛ x 7¼. 100 sets, red cloth. *Privately printed.* 1922

41. MARTHA WASHINGTON'S LETTER. Written from Philadelphia, June 15, 1794, to Mrs. Frances Washington. With facsimiles. 9 x 7¼, pp 12 + colophon. 250 H M. *Privately printed for W. K. Bixby.* Oct 1922

42. TWO LETTERS: Regarding Roast Pig to William Hazlitt, and on Friendship to Robert Lloyd, together with a Dissertation on Roast Pig. By CHARLES LAMB. With facsimiles. 8½ x 6½. 250 copies. *Privately printed for W. K. Bixby.* October 1922

43. †PRINTING TYPES: THEIR HISTORY, FORMS, AND USE. A STUDY IN SURVIVALS. BY DANIEL BERKELEY UPDIKE. With Illustrations. 2 vols, 9¼ x 6⅛, pp (First edition) xxxii + 276 and xix + 308. Black cloth. *Published by the Harvard University Press, Cambridge, and Humphrey Milford, Oxford University Press, London.* $15.00. 1922

44. †THE FELICITIES OF SIXTY. BY ISAAC H. LIONBERGER. 7¾ x 5, pp 35 + colophon. 101 H M, black cloth. *Printed for the Club of Odd Volumes, Boston.* December 1922

45. †GLIMPSES OF AN OLD SOCIAL CAPITAL (Portsmouth, New Hampshire) as illustrated by the Life of the Reverend Arthur Browne and his Circle. By MARY COCHRANE ROGERS. Illustrated with reproductions of old portraits. 10¼ x 7⅝, pp xiii + 93. $10.00. *Printed for the Subscribers.* 1923

46. †STEPHEN CRANE. BY THOMAS L. RAYMOND. With a Portrait by Ruzicka. 7⅞ x 5⅛, pp ix + 43 + colophon. 250 H M. *Printed for the Cartaret Book Club, Newark, N. J.* 1923

47. ‡CHINESE PAINTING AS REFLECTED IN THE THOUGHT AND ART OF LI LUNG-MIEN, 1070–1106. BY AGNES E. MEYER. With portfolio of illustrations. 11¼ x 8¾. 300 copies, brown paper boards, J V back. *Published by Duffield & Co., New York.* 1923

48. †THE JOURNAL OF MRS. JOHN AMORY (KATHERINE GREENE), 1775–1777. With Letters from her Father, Rufus Greene, 1759–1777. Edited and arranged from Manuscripts and Illustrated from Portraits in the Possession of Mrs. Amory's Great-Great-Granddaughter, Martha C. Codman. 10⅛ x 7¾, pp 104. 100 Kelmscott, black cloth. *Privately printed.* July 1923

49. †DR. JOHNSON: A PLAY. BY A. EDWARD NEWTON, ESQ. 8¾ x 6¾. 585 H M, with extra illustrations, $15.00. Also an ordinary edition, $3.50. *Published by The Atlantic Monthly Press, Boston.* 1923

50. †THE CITY'S VOICE: A BOOK OF VERSE. BY MORRIS GRAY. 7¾ x 4⅝, pp xii + 136. $2.50. *Published by Marshall Jones Co., Boston.* 1923

51. †PRO VITA MONASTICA. AN ESSAY IN DEFENCE OF THE CONTEMPLATIVE VIRTUES. BY HENRY DWIGHT SEDGWICK. 8⅛ x 5½, pp xvii + 164. *Published by The Atlantic Monthly Press, Boston.* 1923

52. †SOUTH COUNTY STUDIES of Some Eighteenth Century Persons, Places and Conditions in that Portion of Rhode Island called Narragansett. By ESTHER BERNON CARPENTER. Introduction by Caroline Hazard. With illustration. 8⅞ x 5⅞, pp xvi + 297. *Printed for the Subscribers.* 1924

53. †GASTON LACHAISE: Sixteen Reproductions in Collotype of the Sculptor's Work. Edited with an Introduction by A. E. Gallatin. 10⅞ x 7¾. 400 copies. *Published by E. P. Dutton & Co., New York.* 1924

54. †A DISSERTATION UPON ENGLISH TYPOGRAPHICAL FOUNDERS AND FOUNDERIES. BY EDWARD ROWE MORES, A. M., A. S. S. With Appendix by John Nichols, &c. Edited by D. B. Updike. With Portrait and facsimiles. 9½ x 5⅞. 250 Vidalon, marbled cloth. *Printed for the Grolier Club, New York.* June 1924

55. †IN THE DAY'S WORK. BY DANIEL BERKELEY UPDIKE. 8½ x 5½, pp x + 70 + colophon, and 11 specimens inserted. 260 copies (250 for sale), marbled cloth, label, $7.50. Also an ordinary edition. *Published by the Harvard University Press, Cambridge, and Humphrey Milford, Oxford University Press, London.* September 1924

56. THE PUBLIC LATIN SCHOOL OF BOSTON IN THE WORLD WAR, 1914–1918. A Roll of Honor. 14 x 10⅜. 26 copies. *Privately printed.* 1925

57. †A NOTE ON THE DISCOVERY OF A NEW PAGE OF POETRY IN WILLIAM BLAKE'S MILTON. BY S. FOSTER DAMON. Illustrated by Facsimile Reproductions from the Original in the Possession of a Member of the Club of Odd Volumes. 11 x 8½. Marbled cloth. *Printed for the Club of Odd Volumes, Boston.* 1925

58. †THE RECORD of Those who gave to an Endowment Fund collected by the National Society of the Colonial Dames of America for the Maintenance of Sulgrave Manor, the Home of the Ancestors of George Washington in Sulgrave, Northamptonshire, England. 19 x 12½, pp 108 + index + colophon. 48 copies. *Privately printed for the National Society.* June 1925

59. †THE RICHARD C. JENKINSON COLLECTION OF BOOKS, chosen to show the Work of the Best Printers. 7⅞ x 5⅜, pp ix + 70 + colophon. 500 copies. *Printed for the Public Library, Newark, N. J.* June 1925

60. †THE BOOK OF THE JACOB WENDELL SCHOLARS. With Portraits. 9 x 6, pp 90. 150 Glaslan. *Privately printed.* July 1925

61. †CATALOGUE OF THE MEMORIAL EXHIBITION OF THE WORKS OF JOHN SINGER SARGENT. Illustrated. 10⅜ x 6⅞. 100 copies. Also an ordinary edition in 8vo, 2000 copies. *Printed for the Metropolitan Museum of Art, New York.* 1926

62. THE BENJAMIN CREHORE PIANO. An Account in the form of Notes compiled by CHARLES L. CREHORE. 9 x 6. 50 Glaslan. *Privately printed.* July 1926

63. †EVENTS WHICH LED TO THE DEVELOPMENT OF THE LITERATURE OF THE MIDDLE AGES. BY THOMAS L. RAYMOND. 6⅞ x 4⅝, pp 33. *Printed for the Public Library, Newark, N. J.* 1926

64. †ESSAYS AND VERSES ABOUT BOOKS. BY BEVERLY CHEW. 9⅝ x 6⅜, pp xii + 108 + colophon. 275 Arches. *Privately printed.* November 1926

65. EDITH CARPENTER MACY: FEBRUARY 1925. 9¾ x 7¼, pp 133 + colophon. 100 Kelmscott. *New York. Privately printed.* 1926

66. †THE GHOST IN THE ATTIC AND OTHER VERSES. BY GEORGE S. BRYAN. 7¼ x 5⅛, pp 145. *Published by Alfred A. Knopf, New York.* 1926

67. †THE HIGHER CITIZENSHIP: TWO ADDRESSES BY ALFRED L. BAKER. 7⅞ x 5, pp 44, Lutetia, black and red. 250 H M; 500 ordinary. *Privately printed.* November 1927

68. †ARNOLD GREEN: A SKETCH BY FRANCES M. G. WAYLAND, 1840–1926. 6⅞ x 4¼, pp ix + 78. 175 Head. *Privately printed.* December 1927

69. †THE FORM OF CONSECRATION OF ST. GEORGE'S CHAPEL, April xxiii, Anno Domini MDCCCCXXVIII. St. George's School, Middletown, R. I. 6⅜ x 4¼, Janson, black and red. 600 copies, red cloth. *Privately printed.* April 1928

70. A CHRONOLOGICAL LIST OF THE BOOKS PRINTED AT THE KELMSCOTT PRESS. With illustrative material from a collection made by William Morris and Henry C. Marillier, now in the Library of Marsden J. Perry of Providence, Rhode Island. 8⅛ x 5⅝, Poliphilus. 800 Kelmscott. *Privately printed for the Grolier Club and its Members.* May 1928

71. MUSICAL DISCOURSE from the New York Times. By RICHARD ALDRICH. 7¼ x 5. *Published by the Oxford University Press.* 1928

72. THE COMPLETE ANGLER, OR THE CONTEMPLATIVE MAN'S RECREATION. BY IZAAK WALTON. Introduction by Bliss Perry and Decorations by W. A. Dwiggins. 7 x 4½, pp xxxii + 324 + colophon. 600 copies, $12.00. *Published by Goodspeed, Boston.* 1928

73. OLD MRS. CHUNDLE: A SHORT STORY BY THOMAS HARDY. *Crosby Gaige No. 18.* 1928

74. THE SILVERSMITHS OF LITTLE REST. BY WILLIAM DAVIS MILLER. 11 collotype illustrations. 9⅞ x 7½, pp xii + 52 + plates. 150 copies. *Privately printed, Kingston, R. I.; sold by Goodspeed, Boston,* $15.00. 1928

75. †NOTES BY LADY LOUISA STUART ON GEORGE SELWYN AND HIS CONTEMPORARIES. BY JOHN HENEAGE JESSE. Edited from the original manuscript by W. S. Lewis. Frontispiece and facsimile. 9¾ x 7½, pp xiv + 66. *Published by the Oxford University Press,* $12.00. 1928

76. †WEST RUNNING BROOK. BY ROBERT FROST. 4 woodcuts by J. J. Lankes. 9 x 6, pp x + 62 + woodcuts. 1000 copies, $10.00. *Published by Henry Holt & Co.* 1928

THE MIDDLE HILL PRESS (1819–1858)

SIR THOMAS PHILLIPPS, BART., Middle Hill, Worcester

—: R 30, JM 441, L 225 :—

Because the books issued by this Press were almost entirely devoted to genealogy, topography, and catalogues of manuscript collections, students and collectors need complete bibliographical descriptions, for which a simplified check-list is no fair substitute. Most of the available data is to be found in Martin and Lowndes.

W. T. MONCRIEFF'S PRIVATE PRESS (—1829—)

Saville House, Lambeth

It is said that the real author was William Thomas, a playwright, Moncrieff being an assumed name.

1. W. T. MONCRIEFF'S POEMS. 12mo, pp viii + 176. 1829

THE MONK'S HEAD PRESS (1901–1902)

EDWIN S. POTTER, 1913 Spruce Street, Philadelphia, Pennsylvania

1. THE TALE OF A NUN. Done out of the Old Dutch (of Brother Geiselbrecht, an Augustine monk, c. 1320) by L. Housman and L. Simons. Reprinted from The Pageant. 16mo, pp 43. 250 (100 for sale) Van Gelder, $1.50. 1-25 hand-colored throughout, bound full parchment, $3.50. July 1901

2. THE BARKESHIRE LADY'S GARLAND: or a Merry Tale of how Cupid conquer'th all. Drawings by J. J. Gould and others, hand-colored. 4to, pp 35. 100 Van Gelder, $5.00; 3 parchment, $25.00. Oct 1902

THE MONTAGUE PRESS (1911–1918)

CARL PURINGTON ROLLINS,* Montague, Massachusetts

—: R 128 :—

The following list is a selection of items with especial typographic interest.

1. A DESCRIPTION OF CHRIST. Written by PUBLIUS LENTALUS, President of Judea in the Reign of Tiberius Caesar, to that Monarch in Rome. Sq 16mo, pp 6, Kennerley, black and red. A few hundred on Glaslan, blue paper boards. *For private distribution.* Christmas 1911 or 1912

2. THE HOUND OF HEAVEN. BY FRANCIS THOMPSON. 8vo, pp 12, Caslon, black with red rules. On Kelmscott, decorated paper boards, parchment back. *Privately printed, none for sale.* Christmas 1914

3. THE TRIFLER. BY "PERAMBULATOR." From the Spectator. 24mo, pp 6, Scotch. Ordinary, wrappers. "*Printed for the friends of the Montague Press.*" February 1915

4. STABLE HARTSHORN. A Chapter reprinted from *The Romany Rye* by GEORGE BORROW. 8vo, pp 10, Caslon. Ordinary, wrappers. "*A Souvenir of the Forty-eighth Annual Meeting of the Montague Thief Detecting Society.*" March 2 1915

5. AN ACCOUNT OF DESCRIPTIVE CATALOGUES OF STRAWBERRY HILL and of Strawberry Hill Sale Catalogues, together with a Bibliography. By PERCIVAL MERRITT. 8vo, pp xii, 72, Caslon, black and brown. 75 H M, marble paper boards, cloth back. *Privately printed (by Bruce Rogers for the author), none for sale. This is the book for which the extra title-page was set up, as mentioned in Mr. Rollins' "The Typographic Playboy of America."* April 1915

6. LUTHER S. LIVINGSTON, 1864–1914. [BY GEORGE PARKER WINSHIP.] Written for, and first printed in, the Papers of the Bibliographical Society of America. 8vo, pp 24, Caslon. 200 ordinary, boards. April 1915

7. THE GATE OF DREAMS, AND OTHER VERSES. [SOLLEY.] Sm 8vo, Caslon. On Normandy vellum, blue Fabriano wrappers. N D

8. THE CASLON CROWD. Being a slight Disquisition, with Exemplifications, on that Typographical Paragon, the Caslon Letter. 32mo, pp 12, Caslon. Ordinary, wrappers. 1915

9. CHRISTMAS GREETING. With a drawing of the Dyke Mill by Bruce Rogers. 8vo, leaflet, pp 4, Caslon. On Kelmscott. Christmas 1915

10. A LETTER. [POPE.] 8vo, pp 17, Caslon. 250 Kelmscott, H M wrappers. *Privately printed.* June 1916

11. THE STRANGE AND SURPRISING TABLE MANNERS OF THE CROWNED HEADS OF EUROPE; together with Sundry Aspersions on the Head of the Holy Roman Church, and Observations on the Conduct of the Sublime Porte. By ROBERT PALFREY UTTER, B.A., PH.D. Broadsheet, 13⅛ x 7⅛, Caslon. 10 San Marco. 1916

12. VICE CHANCELLOR JAMES EDWARD HOWELL: AN ADDRESS BY THOMAS L. RAYMOND. 12mo, pp 15, Caslon. 150 Normandy vellum, boards. *Privately printed for William A. Smith.* Newark N. J., March 1917

13. MY GARDEN. BY THOMAS EDWARD BROWN. Lge 8vo, leaflet, pp 4, Caslon, black and red. On Arches. August 1917

14. SOME EARLY NOTES ON STRIPED BASS. BY DANIEL B. FEARING. 8vo, pp 21, Caslon. 25 Tuscany, wrappers. *Newport, Privately Reprinted.* 1917

15. BENJAMIN FRANKLIN'S DIALOGUE WITH THE GOUT. With an Account of the First Editions by Luther S. Livingston, and a Note by George Parker Winship. 12mo, pp 13 + 20, Caslon and zinc reproductions. 125 Glaslan, wrappers. 1917

THE PRESS OF THE MOON (1891–1892)

VIVIAN* AND LIONEL BURNETT,
1770 Massachusetts Avenue, Washington, D. C.

—: R 77 :—

The major activities were a weekly newspaper, "The Moon," which reached, at times, a size of two pages and supplement. Many small jobs were also turned out for friends of the family. Only two real books were issued.

1. RONALD'S ADVENTURES. BY SIDNEY OUTHWAITE. 12mo, pp 30. 1891
2. THE DRURY LANE BOYS' CLUB IN LONDON. A Narrative of its Founding, by FRANCES HODGSON BURNETT. Reprinted from Harper's Magazine, with a special Preface for this edition. 12mo, pp 88, Caslon. 1000 copies, bound in blue cardboard; 25 copies on deckle-edge paper, some of which were bound in red leather. 1892

THE MOORE PRESS (1878–1889)

THE REV. DR. EDWARD MOORE

—: FM 167 :—

"The Rev. Dr. Edward Moore, Principal of St. Edmund Hall from 1864 to 1913, Canon of Canterbury, had a hand-press in the Principal's Lodgings in the Hall, which he employed chiefly to supply printed forms or notices relating to Scholarships" and other school affairs. Mr. Madan has nineteen items from this Press, included in the above dates, but believes the Press may have been in operation prior to 1879.

THE MORAY PRESS (1888–1905)

FRANCIS E. MURRAY, Derby, England

A printing and publishing business. (T 209)

THE MOSHER BOOKS (1891–)

THOMAS BIRD MOSHER,
45 Exchange Street, Portland, Maine

—: R 126 :—

The following list is supplied by the courtesy of Miss Flora M. Lamb,* who was Mr. Mosher's assistant for many years and who is carrying on since his death in 1923.

Unless otherwise specified, the paper is Van Gelder. Caslon type was used almost exclusively.

A: ENGLISH REPRINT SERIES: 400, Post 8vo, $1.50; 40, Post 4to, $5.00; 10 J v, Post 4to, $10.00.

1. MODERN LOVE. BY GEORGE MEREDITH. Foreword by E. Cavazza. 1891
2. THE CITY OF DREADFUL NIGHT. BY JAMES THOMSON. Introduction by E. Cavazza. 1892
3. THE GROWTH OF LOVE. BY ROBERT BRIDGES. Note by Lionel Johnson. 1894

B: THE BIBELOT SERIES: 8¼ x 4, printed in italic; 1–4, 725, $1.00; 25 J v, $2.50; 5–6, 725, $1.00; 50 J v, $2.50; 7–10, 925, $1.00; 100 J v, $2.50.

1. SONG OF ADIEU: A Little Book of Finale and Farewell. 1893
2. OLD WORLD LYRICS: A Little Book of Translations. 1893
3. RUBAIYAT OF OMAR KHAYYAM: Fitzgerald Translation. 1894
4. FELISE: LYRICS FROM SWINBURNE. 1894
5. SONNETS OF MICHAEL ANGELO BUONARROTI. Translated by John Addington Symonds. 1895
6. THE BLESSED DAMOZEL: LYRICS FROM DANTE GABRIEL ROSSETTI. 1895
7. THE RUBAIYAT OF OMAR KHAYYAM: Justin Huntly McCarthy Translation. 1896
8. THE DEFENCE OF GUENEVERE: LYRICS FROM WILLIAM MORRIS. 1896
9. LONG AGO. BY MICHAEL FIELD. 1897
10. AN ITALIAN GARDEN: SONGS BY MARY F. ROBINSON. 1897

C: REPRINTS FROM THE BIBELOT: Sm 4to; 1–6 and 8, 25 J v; 9–11, 35 J v; 8 and 12, 50 J v.

1. FATHER DAMIEN: AN OPEN LETTER TO THE REVEREND DOCTOR HYDE OF HONOLULU FROM ROBERT LOUIS STEVENSON. $3.00. 1897
2. THE HOLLOW LAND: A TALE BY WILLIAM MORRIS. $4.00. 1897
3. THE DEATH OF MARLOWE: A TRAGEDY BY RICHARD HENGIST HORNE. $3.50. 1898
4. TARES: VERSES BY ROSAMUND MARRIOTT WATSON. $3.00. 1898
5. GERTHA'S LOVERS: A TALE BY WILLIAM MORRIS. $4.00. 1899
6. THE TWO SIDES OF THE RIVER AND OTHER POEMS. BY WILLIAM MORRIS. $4.00. 1899
7. A SONG TO DAVID. BY CHRISTOPHER SMART. $3.00. 1900
8. GOLDEN WINGS: SVEND AND HIS BRETHREN. BY WILLIAM MORRIS. $4.00. 1900

9. THE CHURCHES OF NORTH FRANCE. BY WILLIAM MORRIS. $4.00. 1901

10. DEAD LOVE AND OTHER INEDITED PIECES. BY ALGERNON CHARLES SWINBURNE. $4.00. 1901

11. THE STORY OF THE UNKNOWN CHURCH AND OTHER TALES. BY WILLIAM MORRIS. $4.00. 1902

12. WILLIAM MORRIS: AN ADDRESS BY J. W. MACKAIL. $4.00. 1902

D: INDIVIDUAL VOLUMES:

1. HOMEWARD SONGS BY THE WAY. BY A. E. (GEORGE W. RUSSELL). Sm 4to; 925, $1.25; 50 J V, $2.50. 1895

2. FROM THE UPANISHADS. BY CHARLES JOHNSTON. Sm 4to. 450, $1.00; 50 J V, $2.00. 1896

3. ESSAYS FROM THE "GUARDIAN." BY WALTER PATER. Fcap 8vo. 400, $2.50; 50 J V, $5.00. 1897

4. THE HEPTALOGIA, OR THE SEVEN AGAINST SENSE: A CAP WITH SEVEN BELLS. BY ALGERNON CHARLES SWINBURNE. Sm 4to. 450, $2.50; 50 J V, $4.00. 1898

5. THE GERM, MDCCCL. Med 8vo. 450, $5.00; 50 J V, $20.00. 1898

6. UNDER THE MICROSCOPE. BY ALGERNON CHARLES SWINBURNE. Cr 8vo. 450, $2.50; 50 J V, $5.00. 1899

7. LAUS VENERIS: POEMS AND BALLADS BY ALGERNON CHARLES SWINBURNE. Lge 4to. 450, $5.00; 25 J V, $20.00. 1899

8. XVII DESIGNS TO THORNTON'S VIRGIL. BY WILLIAM BLAKE. Reproduced from the original woodcuts, 1821. Roy 8vo. 450, $2.50; 25 J V, $7.50. 1899

9. FANCY'S FOLLOWING. BY "ANODOS." 8vo. Reprint of Daniel Press No. 39. 450 Kelmscott, $1.00; 50 J V, $2.00. 1900

10. PRIMAVERA: POEMS BY FOUR AUTHORS. 8vo. 450 Kelmscott, $1.00; 50 J V, $2.00. 1900

11. CHILD CHRISTOPHER AND GOLDILIND THE FAIR. BY WILLIAM MORRIS. Med 8vo. 450, $2.50; 50 J V, $5.00. 1900

12. MARIUS THE EPICUREAN. BY WALTER PATER. 2 Vols, Lge 4to. 450, $8.00; 35 J V, $25.00. 1900

13. THE STORY OF DAVID GRAY. BY ROBERT BUCHANAN. Sm 4to. 400, $1.50; 50 J V, $3.00. 1900

14. THE PILGRIMS OF HOPE: A POEM IN XIII BOOKS. BY WILLIAM MORRIS. Sm 4to. 400, $2.00; 50 J V, $4.00. 1901

15. SONGS BEFORE SUNRISE. BY ALGERNON CHARLES SWINBURNE. 4to. 450, $5.00; 25 J V, $20.00. 1901

16. THE BLESSED DAMOZEL. BY DANTE GABRIEL ROSSETTI. Sm 4to. 450 Kelmscott, $1.50; 50 J v, $3.00. 1901

17. POLONIUS: A COLLECTION OF WISE SAWS AND MODERN INSTANCES. BY EDWARD FITZGERALD. Sm 4to. 450, $2.50; 50 J v, $4.00. 1901

18. MIMES, with a Prologue and Epilogue. Translated from the French of MARCEL SCHWOB by A. Lenalie. Post 8vo. 500, $1.50; 50 J v, $3.00. 1901

19. THE POEMS OF ERNEST DOWSON. Introductory Essay by Arthur Symons. Sm 4to. 600, $2.50; 50 J v, $5.00. 1902

20. FRAGILIA LABILIA. BY JOHN ADDINGTON SYMONDS. 8vo. 450 Kelmscott, $1.25; 50 J v, $2.50. 1902

21. RUBAIYAT OF OMAR KHAYYAM. Facsimile of the first Fitzgerald edition. Sm 4to. 200, $10.00; 40 J v, $10.00; 10 vellum, $50.00. 1902

22. POEMS AND BALLADS: SECOND AND THIRD SERIES. BY ALGERNON CHARLES SWINBURNE. 4to. 450, $5.00; 25 J v, $20.00. 1902

23. POEMS: MDCCCLXX. BY DANTE GABRIEL ROSSETTI. 4to. 450, $5.00; 25 J v, $20.00. 1902

24. THE RENAISSANCE: STUDIES IN ART AND POETRY. BY WALTER PATER. 4to. 450, $4.00; 35 J v, $15.00. 1902

25. UNCOLLECTED ESSAYS. BY WALTER PATER. Fcap 8vo. 450, $3.00; 50 J v, $5.00. 1903

26. INTENTIONS. BY OSCAR WILDE. Sm 4to. 600, $3.00; 75, specially bound in gray boards, $4.00; 50 J v, $5.00. 1904

27. MEMORIES OF PRESIDENT LINCOLN AND OTHER LYRICS OF THE WAR. BY WALT WHITMAN. Sm 4to. 50 (40 for sale) J v, $3.00. 1904

28. THE BOOK OF HEAVENLY DEATH. BY WALT WHITMAN. Introduction by Horace Traubel. 7½ x 5½. 500, $1.50; 50 J v, $3.00. 1905

29. THE SOUL OF MAN UNDER SOCIALISM. BY OSCAR WILDE. 6½ x 5. 600, 75c; 50 J v, $2.00. 1905

30. FATHER DAMIEN. BY ROBERT LOUIS STEVENSON. 9 x 7. 600, $1.00; 50 J v, $2.00. 1905

31. LECTURE ON THE ENGLISH RENAISSANCE. ROSE LEAF AND APPLE LEAF: L'ENVOI. BY OSCAR WILDE. Sm 4to. 50 (40 for sale) J v, $4.00. 1905

32. ROSE LEAF AND APPLE LEAF. BY RENNELL RODD. Introduction by Oscar Wilde. Fcap 8vo. 750, $1.50; 75 J v, $3.00. 1906

33. THE POETICAL WORKS OF OSCAR WILDE. 4to. 750, $4.00; 25 J v, $8.00. 1908

34. A VISION OF LOVE REVEALED IN SLEEP. BY SIMEON SOLOMON. Sm 4to. 50 J v, $3.00. 1909

35. A VISION OF GIORGIONE: THREE VARIATIONS ON VENETIAN THEMES BY GORDON BOTTOMLEY. Fcap 4to. 500, $1.50; 50 J v, $3.00. 1910

36. PLATO'S APOLOGY OF SOCRATES. Translated by Benjamin Jowett. Sm 4to. 900, $1.25; 25 J v, $3.00. 1910

37. EARTHWORK OUT OF TUSCANY. BY MAURICE HEWLETT. Fcap 8vo. 700, $2.00; 25 J v, $4.00. 1911

38. MEMORIES OF PRESIDENT LINCOLN. BY WALT WHITMAN. Med 8vo. 300 H M, $3.00; 50 J v, $5.00. 1912

39. STUDIES IN SENTIMENT. BY ERNEST DOWSON. Fcap 8vo. 450, $1.50; 25 J v, $2.50. 1915

THE MOUNTAIN (OR MOUNTAIN HOUSE) PRESS

A name sometimes used in connection with the Private Press of Dard Hunter, q. v.

THE MUSEUM PRESS (1905–)

Under the personal direction of HENRY WATSON KENT,* Secretary of the Metropolitan Museum of Art, New York City.

—: R 116 :—

While the press is devoted principally to Museum work, three items of general interest have been printed, two of which have been offered for sale.

1. THE GREAT PROCESSION FROM THE CHURCH OF OUR LADY AT ANTWERP AS SEEN BY ALBRECHT DÜRER. Written by Dürer about 1620 and reprinted from a volume by Sir Martin Conway. Title-page design and ornamentation from drawings by Dürer. 8vo, pp 8, Centaur. 10 H M, none for sale. December 1919

2. AMYCUS ET CELÉSTIN. BY ANATOLE FRANCE. With two woodcuts by Timothy Cole, after designs by Bryson Burroughs, Curator of Paintings of the Metropolitan Museum of Art. 12mo, pp 14, Centaur. 200 (185 for sale) Batchelor, stiff citron paper wrappers with white label, $10.00; 3 copies on old paper, stiff paper wrappers, not for sale. April 1924

3. THE THIRD IDYLL OF THEOCRITUS. Translated from the Greek by Andrew Lang. Headband by Bryson Burroughs, reproduced in four-color half-tone process; ornaments in blue. "Made by Watson Kent, Bryson Burroughs, and Bruce Rogers." 8vo, pp 9, Baskerville. 375 copies (370 for sale), wrappers, $10.00. November 1928

THE MUSSEY PRESS (1870–1891)

SAMUEL MUSSEY, Potter Newton Hall, Leeds, England

1. THE ENIGMA OF LIFE. Pamphlet, pp 4. 1870
2. YE QUAINT. Magazine, pp 4 and cover. 1890

JOHN HENRY NASH (1916–)

447 Sansome Street, San Francisco, California

—: R 154 :—

The following list was compiled by Miss Nell U. O'Day,* Mr. Nash's librarian, to whom the compiler is also indebted for much additional data.

1. THE MAN WITH THE HOE. BY EDWIN MARKHAM. 300 copies. *Printed for the Book Club of California.* 1916

2a. THE LIBRARY OF CHARLES W. CLARK. Vol. II. *Printed for Charles W.* Clark. 1917

3. THE IDEAL BOOK OR BOOK BEAUTIFUL. A Tract on Calligraphy, Printing and Illustration and on the book as a whole. By T. J. COBDEN-SANDERSON. 165 copies. *Printed by John Henry Nash for his friends.* 1917

4. THE VISION OF MIRZAH. BY JOSEPH ADDISON. 300 copies. *Printed for the Book Club of California.* 1917

5. THE SERMON ON THE MOUNT. 200 copies. *Printed by John Henry Nash for his friends.* 1917

2b. THE LIBRARY OF CHARLES W. CLARK. Vol III. *Printed for Charles W. Clark.* 1917

6. A SKETCH OF THE LIFE AND WORK OF EDWIN KLEBER WOOD. BY MARIAN S. WOOD, his wife. *Privately printed for Mrs. Wood.* 1917

7. BARNEY MC GEE. BY RICHARD HOVEY. Frontispiece by Ray F. Coyle. 250 copies. *Printed by John Henry Nash for his friends.* 1917

2c. THE LIBRARY OF CHARLES W. CLARK. Vol IV. 1918

8. THE CHEST OF CIGARS. BY WILLIAM MAKEPEACE THACKERAY. 250 copies. *Printed for Thomas Nast Fairbanks.* 1918

9. A CANTICLE OF PRAISE. BY WITTER BYNNER. *Printed by John Henry Nash "for the joy of the making."* 1918

10. CALIFORNIA. BY INA COOLBRITH. 500 copies. *Printed for the Book Club of California.* 1918

11. THE NEW WORLD. BY WITTER BYNNER. 350 copies. *Printed by John Henry Nash for his friends.* 1919

12. A MODERN PRAIRIE SCHOONER ON THE TRANSCONTINENTAL TRAIL. The story of a motor trip, by CAROLINE POOLE. 250 copies. *Privately printed.* 1919

2d. THE LIBRARY OF CHARLES W. CLARK. Vol V. 1919

13. IN MEMORIAM: LAURENCE SOULE LYNCH. *Privately printed.* 1919

14. THE KASIDAH (COUPLETS) OF HAJI ABDU EL-YEZDI: A Lay of the higher law. Translated and annotated by his friend and pupil F. B. (Sir Richard F. Burton). 500 copies. *Printed for the Book Club of California.* 1919

15. THE HOUSE OF BERENDSEN. BY ANTON B. C. KALKHORST. 50 copies. *Privately printed.* 1919

16a. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Modern English Literature, Vol I. Collated and compiled by Robert Ernest Cowan and William Andrews Clark, Jr. 50 copies. *Printed for Mr. Clark.* 1920

17. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. The Posthumous Papers of the Pickwick Club, by Charles Dickens. The Douglas Austin copy now in Mr. Clark's possession. A bibliographical description. 50 copies. *Printed for Mr. Clark.* 1920

18. RUTH ST. DENIS: PIONEER AND PROPHET. Being a history of her cycle of Oriental dances, by TED SHAWN. 380 copies. *Printed for and published by John Howell.* 1920

19. THE VINTAGE FESTIVAL. A play pageant and festivities celebrating the vine in the Autumn of each year at St. Helena in the Napa Valley. By SARA BARD FIELD. 500 copies. *Printed for the Book Club of California.* 1920

20. NOTES ON SOUTH AMERICA WITH VARIATIONS. From San Francisco to New York on board the Cyprus, March 11 to June 1, 1916. By MARJORIE G. JOSSELYN. *Printed for John Howell.* 1920

2e. THE LIBRARY OF CHARLES W. CLARK. Vol VI. 1920

21. DESIDERIUS ERASMUS. BY WARREN OLNEY. *Privately printed.* 1920

22. CURIOSITIES OF EARLY ECONOMIC LITERATURE. An address to his fellow members of the Hobby Club of New York, by EDWIN R. A. SELIGMAN. 100 copies. *Privately printed.* 1920

23. AMBROSE BIERCE: A Horseman in the Sky, A Watcher by the Dead, The Man and the Snake. 400 copies. *Printed for the Book Club of California.* 1920

24a. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Early English Literature, 1519–1700. Vol II. Collated and compiled by Robert Ernest Cowan and William Andrews Clark, Jr. 50 copies. *Printed for Mr. Clark.* 1921

25a. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Cruikshank and Dickens, Vol I. Same data as No. 24. 1921

16b. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Modern English Literature, Vol II. Same data as 16a. 1921

26. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. The Kelmscott and Doves Presses. Collated and compiled by Robert Ernest Cowan, assisted by Cora Edgerton Sanders and Harrison Post. With an Introduction by Alfred W. Pollard. 1921

27. THE SERMON ON THE MOUNT. 300 copies. *Printed for the Book Club of California.* 1921

28. †QUATTROCENTISTERIA: HOW SANDRO BOTTICELLI SAW SIMONETTA IN THE SPRING. BY MAURICE HEWLETT. 300 copies. *Printed for the Grolier Club.* 1921

29. LITTLE WILLIE. BY EUGENE FIELD. *Privately printed for Louis A. Kohn of Chicago.* 200 copies. 1921

30. IN MEMORIAM: JESSE WARREN LILIENTHAL. BY LILLIE BERNHEIMER LILIENTHAL. *Privately printed.* 1921

31. IN MEMORIAM: ISAIAS W. HELLMAN. 30 copies. *Printed for Clara Heller Hellman.* 1921

32. THE SONNETEERING OF PETRARCHINO. 200 copies. *Printed for Walter M. Hill.* 1921

33. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Index to Authors and Titles. Compiled and arranged by Robert Ernest Cowan and William Andrews Clark, Jr. 50 copies. *Printed for Mr. Clark.* 1922

34a. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Wilde and Wildeiana, Vol I. Poems, Plays and Wildeiana. Same data as No. 24. 1922

34b. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Wilde and Wildeiana, Vol II. Miscellaneous Writings, Writings of the Wildes, and Wildeiana. With Critical and Historical Notes by William Andrews Clark, Jr. Same data as No. 24. 1922

35. STEVENSON'S BABY BOOK. Being the Record and the Sayings and Doings of Robert Louis Balfour Stevenson. 500 copies. *Printed for John Howell.* 1922

2f. THE LIBRARY OF CHARLES W. CLARK. Vol VII. 1922

36. †THE LIFE OF DANTE. Giovanni Boccaccio's Encomium on Dante. Translated from the Italian by Philip Henry Wicksteed, M.A. 250 copies. *Printed by John Henry Nash for his friends.* 1922

37. THE LETTERS OF AMBROSE BIERCE. Edited by Bertha Clark Pope, with a Memoir by George Sterling. 415 copies. *Printed for the Book Club of California.* 1922

38. †IN MEMORIAM ADONAIS: AN ELEGY ON THE DEATH OF JOHN KEATS BY PERCY BYSSHE SHELLEY. In commemoration of the one hundredth anniversary of the poet's death. Frontispiece portrait of Shelley by A. Clint, and a facsimile copy of the first edition, Pisa, with the types of Didot, 1822. 150 copies. *Printed for William Andrews Clark, Jr.* 1922

25b. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Cruikshank and Dickens, Vol II. Same data as No. 25a. 1923

39. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Wilde and Wildeiana. The Portrait Book of Oscar Wilde. Reproduced from a portrait by an unknown artist, in the possession of Mr. Clark. 50 copies. *Printed for Mr. Clark.* 1923

24b. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Early English Literature, 1519–1700. Vol III. Same data as No. 24a. 1923

40. †THE SILVERADO SQUATTERS. BY ROBERT LOUIS STEVENSON. 380 copies. *Printed for Charles Scribner's Sons.* 1923

41. TAMERLANE AND OTHER POEMS. BY EDGAR ALLAN POE. With an appreciation by James Southall Wilson, a frontispiece dry-point etching of Poe by William H. Wilke, and a facsimile of the first edition of 1827. 150 copies. *Printed for William Andrews Clark, Jr.* 1923

42. DICKENS IN CAMP. BY BRET HARTE. Facsimile of a manuscript in the Bender Collection at Mills College. *Printed by John Henry Nash as a gift to the Book Club of California.* 1923

34c. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Wilde and Wildeiana, Miscellaneous Writings, Writings of the Wildes, and Wildeiana, Vol II. Same data as 34b. 1924

43. IN MEMORIAM: CHARLES STETSON WHEELER. *Privately printed.* 1924

44. SOME LETTERS FROM OSCAR WILDE TO ALFRED DOUGLAS, 1892–1897. (Heretofore unpublished.) With illustrative notes by Arthur C. Dennison, Jr., and Harrison Post, and an essay by A. S. W. Rosenbach, Ph.D. 225 copies. *Printed for William Andrews Clark, Jr.* 1924

45. THE ROMANCE OF DIRT. Being an Exposition on the Adventures of a Knight of the Soil. Written and arranged by RICHARD COBURN. 500 copies. *Printed for John Vaughan.* 1924

46. OLD CALIFORNIA. Being Ten Reproductions of Original Watercolors, painted by ROWENA MEEKS ABDY. With a Foreword by Gottardo Piazzoni, and an Introduction and Descriptive Text by H. Bennett Abdy. 400 copies. *Printed for Rowena Meeks Abdy.* 1924

47. †AN INTRODUCTION TO HERMAN MELVILLE'S MOBY DICK: OR THE WHALE, 1850. BY A. S. W. ROSENBACH. 250 copies. *Printed for Mitchell Kennerley.* 1924

48. THE LAKE ISLE OF INNISFREE. BY WILLIAM BUTLER YEATS. With a facsimile of the author's holograph manuscript and an appreciative note by George Sterling. *Printed as a gift from John Henry Nash to the President and Trustees of Mills College; also the graduating class of 1924.* 1924

49. THE HEATHEN CHINEE: PLAIN LANGUAGE FROM TRUTHFUL JAMES. BY BRET HARTE. With an Introduction by Ina Coolbrith, a Note on the history of the manuscript by J. C. Rowell, and a bibliography with notes by Robert Ernest Cowan. *Printed by John Henry Nash for his friends.* 1924

50. GREEN SYMBOLS. BY MARK DANIELS. With a Note by George Sterling. 215 copies. *Printed for Mark Daniels.* 1924

51. A BIT OF OLD CHINA. BY CHARLES WARREN STODDARD. With an Introduction by Edward F. O'Day. *Printed for H. S. Crocker Company.* 1925

24c. THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. Early English Literature, 1519–1700, Vol IV. Same data as No. 24a. 1925

52. †SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. With an Introduction by Aurelia Henry Reinhardt and a Biographical Note by Edward F. O'Day. Portrait in dry-point by John T. E. Stoll. 250 copies. *Printed for direct sale.* 1925

53. AN ELEGY WRITTEN IN A COUNTRY CHURCH-YARD. BY THOMAS GRAY. With an Introduction by James Southall Wilson, a Foreword by William Andrews Clark, Jr., a Portrait of the Poet by William H. Wilke, and a facsimile of the first edition of 1751. 300 copies. *Printed for William Andrews Clark, Jr.* 1925

54. CONTINENT'S END: AN ANTHOLOGY OF CONTEMPORARY CALIFORNIA POETS. 600 copies. *Printed for the Book Club of California.* 1925

55. AN APPRECIATION OF JAMES WOOD COFFROTH. Written for his son by EDWARD F. O'DAY. 250 copies. *Printed for James W. Coffroth.* 1926

56. †NICOLAS JENSON: PRINTER OF VENICE. BY HENRY LEWIS BULLEN. 207 copies. *Printed for direct sale.* 1926

57. TO REMEMBER WILLIS POLK, ARCHITECT. 35 copies. *Printed for the Spring Valley Water Company.* 1926

58. DIBDIN'S GHOST. BY EUGENE FIELD. With an Introduction Deprecating Certain Weaknesses of Wives, by Edward F. O'Day. 260 copies. *Printed for John S. Drum.* 1926

59. TO REMEMBER RAY FREDERICK COYLE. Six reproductions of his work, with a Sonnet by George Sterling and a Foreword by John Henry Nash. 210 copies. *Printed by John Henry Nash for his friends.* 1926

60. SOME FAVORITES. *Printed for Mr. and Mrs. William B. Bourn.* 1926

61. THE DESERTED VILLAGE. BY OLIVER GOLDSMITH. With an Introduction by William Andrews Clark, Jr., a drypoint etching of Goldsmith by William H. Wilke, and a facsimile of the first edition of 1770. 200 copies. *Printed for William Andrews Clark, Jr.* 1926

62. AN ADDRESS before the American Association of Advertising Agencies at Washington, October 27th 1926. By PRESIDENT COOLIDGE. 273 copies. *Printed for the Pacific Coast Chapter of the American Association of Advertising Agencies.* 1926

63. TRIBUTES TO ANNE BREMER. 150 copies. *Printed for Albert M. Bender.* 1927

64. †THE UNSPOKEN AND OTHER POEMS, BY ANNE BREMER. 150 copies. *Printed for Albert M. Bender.* 1927

65. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. With some observations and a bibliographical note by William Andrews Clark, Jr., a frontispiece portrait in drypoint by William H. Wilke after a bas-relief by Helen Hall Culver, and a facsimile of the 1847 edition. 250 copies. *Printed for William Andrews Clark, Jr.* 1927

66. THE TESTIMONY OF THE SUNS. BY GEORGE STERLING. A facsimile of the original typewritten manuscript, with notes by Sterling in black, and comments, suggestions and annotations by Ambrose Bierce in red. With an Introduction by Oscar Lewis and a Memoir of Ambrose Bierce by Albert M. Bender. 300 copies. *Printed for the Book Club of California.* 1927

67. THE LIFE AND PERSONALITY OF PHOEBE APPERSON HEARST. BY WINIFRED BLACK BONFILS. Frontispiece drypoint portrait of Mrs. Hearst and headbands by William H. Wilke. 4to, Cloister Lightface. 1000

copies on a special Van Gelder hand-made paper, watermarked with the names of Hearst and Nash, bound in full classic vellum, gold-tooled. *Privately printed for William Randolph Hearst.* 1928

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*JOHN J. NEWBEGIN**

358 Post Street, San Francisco, California

—: R 172 :—

1. AN INTERPRETATION OF MAETERLINCK'S BLUE BIRD. BY LIDA MORSE STAPLES. With a Memorial Note by Anna B. Newbegin. 9⅛ x 6⅛, pp 25. 500 H M, boards, $1.50. *Printed by John Henry Nash (Taylor, Nash, and Taylor).* February 1914

2. LITTLE LITERARY LIGHTS: PERSONAL PREFERENCES IN ART: LITERATURE: FLOWERS: MUSIC. BY AUGUSTIN S. MACDONALD. 7⅝ x 5⅛, pp 59. $1.00. *Designed by John Henry Nash.* 1915

3. GOVERNOR THURMOND'S BIRD-HOUSE. BY LILLIAN HUDSON. 7 x 4⅝, pp. 32. 75c. *Designed by John Henry Nash.* 1915

4. WHAT THE BIRDS DID AT HAZEL'S ORCHARD. BY EDUARD EICHENBERG. Frontispiece and decorations by Ray Coyle. 7⅞ x 5⅜, pp 76. $1.50. *Printed by John Henry Nash.* 1916

5. SOMETHING ABOUT SUGAR: ITS HISTORY, GROWTH, MANUFACTURE, AND DISTRIBUTION. BY GEORGE M. ROLPH. Illustrated. 9¾ x 7⅜, pp 341. $6.00. *Printed by Taylor and Taylor.* 1917

6. A LEGACY OF HOURS. BY FLORA J. ARNSTEIN. Pp 61. 250 ordinary, 7¾ x 4⅞, boards, $3.50; 50 Whatman, 7¾ x 5⅛, signed, boards, vellum back, $6.00. *Printed by the Grabhorn Press.* November 1927

7. †A JOURNEY TO LOWER OREGON AND UPPER CALIFORNIA, 1848–49. BY THE REV. SAMUEL C. DAMON. Preface by Ethel M. Damon. Frontispiece and initials by Valenti Angelo. 10 x 7, pp 86, black and sepia. 250 copies, boards, $15.00. *Printed by the Grabhorn Press.* November 1927

In preparation:

MY EXPERIENCES IN JAPAN. BY HENRY J. BOWIE. Illustrated. 500 copies. *Printed by the Grabhorn Press.*

THE REV. F. NOLAN (1824)

Prittlewell and Southend, Essex

1. SOUTHENDIANA: or, Bagatelles produced in the Season of 1823, at Southend. 8vo pamphlet. 1824

Some other items were printed.

THE NONESUCH PRESS (1923–)

VERA MEYNELL, FRANCIS MEYNELL,* AND DAVID GARNETT,
16 Great James Street, London, W. C.

—: R 169, T 132 :—

The Nonesuch books are at present being distributed in America by Random House. The Chaucer Head Bookshop in New York City previously acted as distributors for some years, and the Nonesuch Bible was handled by Lincoln McVeagh, whose name appears on the title page of the American issue.

1. THE LETTERS OF GEORGE MEREDITH TO ALICE MEYNELL, 1896–1907. Med 8vo, pp 104, Garamond. 850 Ingres mould, brown boards, 12s 6d. 1923

2. THE LOVE POEMS OF JOHN DONNE. Roy 8vo, pp xxiv + 92, Fell. 1250 Vidalon, figured boards, vellum back, 10s 6d. (25 copies in crimson vellum.) 1923

3. POEMS OF ANDREW MARVELL. Reprinted from the unique copy of the 1681 edition in the British Museum. Roy 8vo, pp 158, Garamond. 850 H M, parchment, 15s. (25 copies in orange vellum.) 1923

4. THE BOOK OF RUTH. Demy 8vo, pp 18, Caslon. 250 H M, batik boards, slip case, 8s 6d. 1923

5. PARADOXES AND PROBLEMS. BY JOHN DONNE. Roy 12mo, pp viii + 80, Fell. 645 Vidalon, figured boards, parchment back, 8s 6d. 1923

6. THE COMPLETE WORKS OF WILLIAM CONGREVE. Edited by the Rev. Montague Summers. 4 Vols, Cr 4to, pp xxxii + 992, Caslon. 825 sets ordinary, boards, 3 guineas; 75 sets H M, batik boards, vellum backs, 6 guineas. *Uniform with Nos. 14, 25, 30, and 42.* 1923

7. KISSES: OR THE BASIA OF JOHANNES SECUNDUS. Translated by T. Stanley. Roy 8vo, pp 4 + 14, Garamond. 725 Vidalon, decorated boards, 5s. (170 copies destroyed; see note, T 134.) 1923

8. THE MARRIAGE OF CUPID AND PSYCHES. From the Latin of APULEIUS, in the sixteenth-century translation of William Adlington. Borders designed by Geoffrey Tory. Roy 12mo, pp 60, Garamond, black and red. 625 Vidalon, figured boards, parchment back, slip case, 10s 6d. 1923

9. LETTERS FROM W. H. HUDSON. Edited by Edward Garnett. Roy 8vo, pp 196, Caslon. 1000 ordinary, buckram, 25s. 1923

10. TEN SERMONS BY DR. JOHN DONNE. Chosen by Geoffrey Keynes. Sm folio, pp 168, Garamond, black and red. 725 Dutch mould, boards, 27s 6d. 1923

11. THE POEMS OF ANACREON. Translated by Abraham Cowley and S.B. With seven original copperplate engravings by Stephen Gooden. Roy 12mo, pp 104, Garamond. 725 Perusia, gilt boards, vellum back, 1 guinea. (25 copies in white vellum.) 1923

12. HENRY VAUGHAN, SILURIST. A Selection of his Poetry and Prose. Roy 8vo, pp vi + 164, Baskerville. 850 Wolvercote, boards, 15s. 1924

13. GENESIS: THE FIRST CHAPTER. With 12 woodcuts by Paul Nash. Cr 4to, pp 56, Neuland. 375 Zanders, black boards, 25s. 1924

14. THE COMPLETE WORKS OF WILLIAM WYCHERLEY. Edited by the Rev. Montague Summers. 4 Vols, Cr 4to, pp xxxiv + 1176, Caslon. 875 sets, ordinary, boards, 3 guineas; 75 sets H M, boards, vellum back, 6 guineas. *Uniform with Nos. 6, 25, 30, and 42.* 1924

15. PURE POETRY: A THESIS AND AN ANTHOLOGY. BY GEORGE MOORE. Imp 12mo, pp 138, Garamond. 1250 Vidalon, grey boards, vellum back, 17s 6d. 1924

16. THE RECEIPT BOOK OF ELIZABETH RAPER. Written 1756–1770 and now first printed. Edited by Bartle Grant. With three decorations by Duncan Grant. Med 8vo, pp viii + 96, Baskerville. 850 Dutch mould, buckram, 12s 6d. 1924

17. PLATO'S SYMPOSIUM. A new Translation by Francis Birrell and Shane Leslie. Sm fcap 8vo, pp 110, Garamond. 1050 H M, boards, 6s. 1924

18. THE HOLY BIBLE TOGETHER WITH THE APOCRYPHA. 5 Vols, Sm folio, each volume containing three original copperplate engravings by Stephen Gooden. Regular edition on Japon vellum, decorated boards; special edition on Arnold, some in niger morocco and some in vellum. The Apocrypha, 1250 at 27s 6d and 75 at 5 guineas; each of the other four volumes, 1000 at 30s and 75 at 5 guineas. *See No. 36, the New Testament.* 1924–5

19. SUPPLEMENT TO THE WEEK-END BOOK 4to, pp 8, sewed. 25 copies, privately printed, none for sale. *See list of Unlimited Editions, No. 2.* Christmas 1924

20. SONGS OF THE GARDENS. A selection, made by Peter Warlock, of the ballads sung in the London pleasure-gardens of the eighteenth century. Printed with the music. Cr 4to, pp 96, Caslon and Walpergen music type. 875 H M, parchment boards, 1 guinea. 1925

21a. THE WRITINGS OF WILLIAM BLAKE. Edited by Geoffrey Keynes. With 58 collotype plates. 3 vols, Imp 8vo, Baskerville. 1500 sets Vidalon, marbled boards, vellum back, £5 17s 6d. *Uniform with No. 33.* 1925

21b. The same, 75 copies on India paper, in one volume, £10. *See Unlimited No. 7.* 1925

22. THE POEMS OF BISHOP HENRY KING. Edited by John Sparrow. Roy 8vo, pp xxx + 198, Caslon. 900 Dutch mould, parchment boards, 18s. 1925

23. MOTHER GOOSE. Edited by J. Saxon Childers. With wood-engravings hand-colored. Pott 8vo, pp 130, Baskerville. 1250 Dutch mould, Chinese paper boards, 8s 6d. 1925

24a. THE ANATOMY OF MELANCHOLY. BY ROBERT BURTON. With illustrations by E. McKnight Kauffer. 2 vols, Sm folio, Plantin (modified for this book). 750 sets Dutch mould, Italian decorated boards, parchment back, 5 guineas. 1925

24b. The same, 40 J V, in one volume, whole calf, with a few of the pictures hand-colored, 12 guineas. 1925

The above items are given in T 132–7, *where the bibliographical detail is slightly more complete.*

25. THE WORKS OF JOHN WILMOT, EARL OF ROCHESTER. Edited by John Hayward. Cr 4to, 975 copies, boards, 25s; 75 H M, decorated boards, vellum back, 45s. *Uniform with Nos. 6, 14, 30, and 42.* 1926

26a. THE ENGLISH POEMS OF JOHN MILTON. With 53 illustrations by William Blake, reproduced in collotype. 2 vols, tall 8vo. 1450 sets, £2 7s 6d. 1926

26b. The same, 90 copies on India paper, in one volume, 5 guineas. 1926

27. ULICK AND SORACHA: A NEW NOVEL OF MEDIAEVAL IRELAND, BY GEORGE MOORE. With a copperplate engraving by Stephen Gooden. Roy 8vo. 1250 H M, cream buckram boards, 2 guineas. 1926

28. IRENE IDDESLEIGH. BY MRS. AMANDA ROS. Cr 8vo. 1250 copies, half mottled sciver, 10s 6d. 1926

29. THE MISTRESS AND OTHER POEMS. BY ABRAHAM COWLEY. Edited by John Sparrow. Roy 8vo. 1050 Van Gelder, grey buckram with red leather label, 18s. 1926

30. THE WORKS OF THOMAS OTWAY. Edited by the Rev. Montague Summers. 3 vols, Cr 4to. 1250 sets, 2 guineas; 90 sets H M, 4 guineas. *Uniform with Nos. 6, 14, 25, and 42.* 1927

31. BENITO CERENO. BY HERMAN MELVILLE. 9 illustrations in color by E. McKnight Kauffer. Sm folio. 1650 copies, 18s. 1927

32. MEMOIRES FOR MY GRAND-SON. BY JOHN EVELYN. Edited by Geoffrey Keynes. Sm Pott 8vo, Fell. 1250 H M, 10s 6d. 1927

33. THE LIFE OF WILLIAM BLAKE. BY MONA WILSON. 24 illustrations in collotype. Imp 8vo. 1480 Vidalon, marbled boards, parchment back, 45s. *Uniform with No. 21. A four-page Addendum was issued in 1928.* 1927

34. BLAKE'S PENCIL DRAWINGS. Eighty-two collotype reproductions of drawings chosen and annotated by Geoffrey Keynes. Demy 4to. 1550 copies, half canvas, 35s. 1927

35. THE LIFE AND ADVENTURES OF PETER PORCUPINE, WITH OTHER RECORDS OF HIS EARLY CAREER. BY WILLIAM COBBETT. Edited with an Introduction and Notes by G. D. H. Cole. With a caricature stencilled in colors as a frontispiece. Sm demy 8vo. 1800 copies, marbled boards, 8s 6d. 1927

36. THE NEW TESTAMENT. (Completing the Nonesuch Bible, No. 18.) Original copperplate engravings by Stephen Gooden. Sm folio. 1000 Japon, decorated boards, 30s; 75 Arnold, leather, 5 guineas. 1927

37. THE TEMPLE. BY GEORGE HERBERT. Edited and annotated by Francis Meynell. Frontispiece portrait engraved on copper. Roy 8vo, Janson, rubricated borders. 1500 Van Gelder, red and silver hand-woven fabric, £1 11s 6d. 1927

38. THE PRINCESS OF BABYLON. BY M. DE VOLTAIRE. Illustrations by Thomas Lowinsky. Tall fcap 8vo, Caslon. 1500 Kelmscott, marbled boards, parchment back, 15s. 1927

39. THE SEASONS. BY JAMES THOMSON. Introduction by John Beresford, and five copperplate engravings by Jacquier, color-stencilled. Roy 8vo, Baskerville. 1500 Dutch mould, marbled boards, 25s. 1927

40. A STITCH IN TIME OR PRIDE PREVENTS A FALL. BY JAMES LAVER. Folio. 1550 Arches, marbled wrappers, 3s 9d. 1927

41. THE DIVINE COMEDY OF DANTE ALIGHIERI. In Italian and English, with 34 double-page and 8 single-page pictures after Botticelli. 4to. 1475 Dutch paper, orange vellum, £5 15s 6d. 1927

42. THE WORKS OF SIR JOHN VANBRUGH, edited by Bonamy Dobrée, and his LETTERS, collected for the first time by Geoffrey Webb. 4 vols, Cr 4to. 1300 sets, 3 guineas; 110 sets H M, 6 guineas. *Uniform with Nos. 6, 14, 25, and 30.* 1927

43. DE MOTU CORDIS. BY DR. WILLIAM HARVEY. With two further exercitations. Edited by Geoffrey Keynes. Fcap 8vo, in the types of Fleischman and Chr. Van Dyck. 1500 Dutch paper, niger morocco, 25s. 1928

44. LETTERS FROM JOSEPH CONRAD. Edited and with an Introduction by Edward Garnett. Two illustrations. Med 8vo. 925 Arches, red buckram, 25s. 1928

45. THE PYTHIAN ODES OF PINDAR. Translated by H. T. Wade-Gery and C. M. Bowra. 3 small copperplate engravings by Stephen Gooden. Sm Pott 8vo, Bodoni type and borders. 1550 copies, buckram, bevelled boards, 12s 6d. 1928

46. SELECTED POEMS OF THOMAS BEEDOME. Edited by Francis Meynell. 8 x 5, Janson. 1250 Dutch paper, limp parchment, thonged, 15s. 1928

47. THE PILGRIM'S PROGRESS AND THE LIFE AND DEATH OF MR. BADMAN. BY JOHN BUNYAN. Edited by G. B. Harrison. With color-stencilled woodcuts by Karl Michel. 8vo. 1600 Dutch paper, marbled cloth, vellum back, 27s 6d. 1928

48. THE LATIN PORTRAIT. English verse translations from the Latin, chosen and edited with the original texts by George R. Hamilton. 3 copperplate engravings by Stephen Gooden. Sm Pott 8vo. 1600 copies, buckram, bevelled boards, 18s. 1928

49. THE WORKS OF SHAKESPEARE. Complete in seven volumes. General Editor, Mr. Herbert Farjeon. 9¼ x 6, special type partly redesigned for this edition. 1600 sets H M, vellum or niger morocco, £25 7s 6d. Vol I, 1928

50. NORTH'S PLUTARCH. With about 60 full-page plates in a new technique by T. Poulton. 5 vols, 12 x 8. 1450 sets Arches, 7 guineas. 1928

51. THE WORKS OF IZAAK WALTON. Now for the first time collected. 2 vols, nar Cr 8vo. 1500 sets Dutch paper, niger morocco, £3 10s. 1928

In preparation :

GRAZIELLA : A ROMANTIC STORY BY LAMARTINE. Drawings by Jacquier, some stencilled in color. Sm Cr 8vo. 1600 copies.

VATHEK. BY WILLIAM BECKFORD. A new and complete translation by Herbert Grimsditch. Drawings by Marion Dorn in color lithography. 10 x 6½. 1500 tinted Van Gelder.

PLURALITY OF WORLDS. BY FONTANELLE. Preface by David Garnett and decorations by T. Poulton, stencilled in two colors and gold. 1500 copies.

For the future:

DON QUIXOTE. With pictures by E. McKnight Kauffer.

THE WORKS OF PLATO.

THE WORKS OF CHAUCER.

In addition, the Nonesuch Press has issued the following unlimited editions.

1. MASSES AND MAN. Translated from the German of ERNST TOLLER by Vera Mendel. Cr 8vo, batik boards, 4s 6d. 1923. Out of print. Cheaper reprint, black paper covers, 1s 6d, 1925 and 1926.

2. THE WEEK-END BOOK. Fcap 8vo, cloth, 6s; India paper, leather, 8s 6d. 1924. 19th impression 1928. *See No. 19.*

3. THE DEATH OF CHRISTOPHER MARLOWE. BY J. LESLIE HOTSON, PH.D. Illustrated by line cuts and collotypes. Med. 8vo. 7s 6d. Two impressions in 1925.

4. THE TALE OF MR. TOOTLEOO. BY BERNARD DARWIN. Illustrations by Elinor Darwin. Cr 4to, simili vellum, 6s. 1925. Second impression 1926.

5. THE BOOK OF THE BEAR: Russian folk-tales translated by Hope Mirrlees and Jane Harrison. Illustrated in color by Ray Garnett. 6½ x 4. 6s. 1926

6. BROKENBROW. Translated from the German of ERNST TOLLER by Vera Mendel. Pictures by George Grosz. Sm Cr 4to. 6s. 1926

7. BLAKE'S POETRY AND PROSE. Edited by Goeffrey Keynes. Pocket size, India paper, pp 1160; buckram, 12s 6d; stained parchment, 21s. 1927

8. LATTERDAY SYMPHONY: A NOVELLETTE BY ROMER WILSON. Cr 8vo, decorated boards, 5s. 1927

9. TOOTLEOO TWO. BY BERNARD DARWIN. Illustrations by Elinor Darwin. Cr 4to, simili vellum, 6s. 1927

10. THE COMPLETE POETRY AND SELECTED PROSE OF JOHN DONNE. Edited by John Hayward. Uniform with No. 7. 8s 6d in buckram, 17s 6d in parchment. First edition 2000. *Published jointly with Random House.* 1928

OFFICINA BODONI (1923–)

Dr. Hans Mardersteig,*

1923, Montagnola di Lugano, Switzerland; 1926, Via San Nazaro 1, Verona, Italy

—: R 179 :—

A: PUBLISHED BY THE PRESS:

1. ORPHEI TRAGEDIA. BY A. A. POLIZIANO. Original Italian text. 4to, pp 28. 50 H M, vellum. April 1923

2. POESIE. MICHELAGNIOLO BUONARROTI. First edition of the original text, according to the selection intended by the author himself for publication. 4to, pp 124. 175 H M; loose sheets in cases, $20.00; yellow parchment, $22.00; green morocco, $42.00; 5 on vellum, red morocco, $220.00. June 1923

3. EPIPSYCHIDION. BY PERCY BYSSHE SHELLEY. English text. 4to, pp 40, black and azure. 222 H M, vellum, $12.00. November 1923

4. DAS ROEMISCHE CARNEVAL. BY J. W. GOETHE. German text, Weimar edition. 4to, pp 80. 224 Fabriano; red parchment, $18.00; yellow morocco, $38.00; 6 on vellum. March 1924

5. THE TEMPEST. BY WILLIAM SHAKESPEARE. English text, Cambridge University Press edition. 4to, pp 160. 230 Fabriano; light green vellum, $28.00; brown morocco, $44.00; 6 on vellum, blue morocco, $250.00. July 1924

6. LES NUITS. BY ALFRED DE MUSSET. French text. 4to, pp 56. 225 H M, vellum; 5 on vellum. September 1924

7. DEI SEPOLCRI. BY UGO FOSCOLO. Italian text, with author's notes. Fol, pp 24. 225 Fabriano, half vellum. November 1924

8. EPITRE AU MARQUIS D'ARGENS. BY FREDERIC LE GRAND. Original French text and German Translation. 4to, pp 24. 225 Fabriano, half vellum. December 1924

9. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. 8vo, pp 56. 225 Fabriano, vellum; 5 vellum. March 1925

10. VITA NUOVA. BY DANTE ALIGHIERI. Text by the Dante Society, with Preface by Benedetto Croce. Fol, pp 104. 225 Fabriano, grained vellum; 5 vellum. July 1925

B: PRINTED FOR OTHERS OR FOR PRIVATE DISTRIBUTION:

1. DIE MARIENBADER ELEGIE. BY JOHANN WOLFGANG GOETHE. German text. 4to. 151 Van Gelder; 4 vellum. Printed for Kurt Wolff, München 1923

2. DE BREVITATE VITAE. BY SENECA. Latin text. 8vo. 75 Fabriano. Type proof. 1923

3. DER SCHATTEN. BY HANS REINHART. German text. 4to. 100 Fabriano. *Privately printed.* 1925

4. PRIMUM PACTUM CONFOEDERATIONIS HELVETICAE, MCCXCI. Original Latin text with translations in German, French, Italian, Latin, and Romansh. Folio. 275 Fabriano. *Printed for the Swiss Bibliophile Society.* 1925

5. PANTHEON. The first Programme of the Pantheon Editions. Italian text. 4to. 200 H M. *Printed for The Pantheon, Florence.* 1926

6. THE CALLIGRAPHIC MODELS OF LUDOVICO DEGLI ARRIGHI SURNAMED VINCENTINO. A complete facsimile with an Introduction by Stanley Morison. Roy 8vo. 300 Zanders, decorative boards, vellum back. *Printed for Frederic Warde.* 1926

7. CRITO: A SOCRATIC DIALOGUE BY PLATO. Translated by Henry Cary. 8vo, pp 38. 475 H M, boards, $6.00. *Pleiad No. 1.* 1926

8. AN EXCERPT FROM A SENTIMENTAL JOURNEY. BY LAURENCE STERNE. English text. Sm 8vo. 25 H M. Type proof. 1926

9. HIEROGLYPHIC TALES. BY HORACE WALPOLE. English text. 8vo. 250 H M. *Printed for Messrs. Elkin Mathews and Marrot Ltd., London.* 1926

10. DELL'ARTE DELLA STAMPA. BY CARLO RICKETTS. Italian text. Sm 8vo. 125 Fabriano. *Privately printed.* 1926

11. LORD CHESTERFIELD'S POETICAL WORKS. English text. 8vo. 250 H M. *Printed for Messrs. Elkin Mathews and Marrot Ltd., London.* 1927

12. A NEWLY DISCOVERED TREATISE ON CLASSIC LETTER DESIGN. Printed at Parma by Damianus Moyllus, circa 1480. Reproduced in facsimile, with an Introduction by Stanley Morison. Sm 8vo, Poliphilus and Blado. 350 (300 for sale) H M, 2 guineas. *Printed for the Pegasus Press, B-2.* 1927

13. DAS HEILIGENSTADTER TESTAMENT. BY BEETHOVEN. German text. 4to. 33 H M. *Privately printed.* 1927

14. IL TEMPIO VOLTIANO IN COMO. Italian text, with 7 copper plates. Lge fol. 150 H M. *Privately printed.* 1927

15. CASA ROSSA: EINE PHANTASY ÜBER DAS BILD VON NIKLAUS STOECKLIN. German text, with 7 plates. Folio. 220 H M. *Privately printed.* 1927

16. DOCUMENTS POUR SERVIR L'ART EGYPTIEN. BY JEAN CAPART. *Pegasus B-5 and Warde No. 14.* 1927

17. ROMAN VILLA AT CORINTH. BY T. L. SHEAR. *Warde No. 19.* 1928

THE OLD BOURNE PRESS (1902–)

W. HERBERT BROOME, London

A private press with a few books to its credit and of association interest because some of James Guthrie's early endeavors were printed there. (T 138)

THE OLIVER PRESS (1923–)

OLIVER A. WALLACE,* Grand Rapids, Michigan

"The purpose," as Mr. Wallace states it, "has been to provide an avocation, an interest in which sprung from a desire to mingle with printer's ink which dates back to boyhood experiments." And the books reflect that simple, friendly dalliance of an amateur with type. All the volumes have been for private distribution only.

1. THE KEEPER OF THE INN: A STORY OF THE FIRST CHRISTMAS BY OLIVER A. WALLACE. 8½ x 5⅜, pp viii + 12, Goudy Oldstyle, black and blue. 153 Alexandra, gray wrappers. December 1923

2. OUTWARD BOUND. BY CHRISTOPHER MORLEY. 8½ x 6, pp 16, Goudy Oldstyle, black and green. 377 Umbria, boards. 1924

3. DESECRATION AND OTHER VERSE. BY OLIVER A. WALLACE. 7½ x 4¾, Monotype Bodoni, black and brown. 113 Roma, stiff terracotta wrappers. 1924

4. THAR SHE BLOWS! With Sketches by Joseph Chenoweth. 5½ x 4, pp 19, black and red. 150 Coventry, white canvas boards. 1927

THE ORIOLE PRESS (July 4, 1926–)

JOSEPH ISHILL,* Berkeley Heights, New Jersey

—: R 119 :—

1. ELISEE AND ELIE RECLUS: IN MEMORIAM. Including Tributes, Appreciations and Essays by Elie Faure, Prof. Albert Heim, Jean Grave, Havelock Ellis, Dr. Max Nettlau, Bernard Lazare, Peter Kropotkin, Patrick Geddes, Jacques Mesnil, Anne Cobden-Sanderson, and other important Contributors. Compiled and edited by Joseph Ishill. With over 60 woodcuts by Louis Moreau, and other illustrations. 8½ x 6, Garamond, black, red, and blue. 290 copies (230 for sale); 250 ordinary, $10.00; 40 Alexandra Japan, $50.00. Boards, linen back. Pp xvi + 359 + colophon, and 28 supplementary pages of illustrations. 1927

2. TO THE TOILERS AND OTHER VERSES. BY BASIL DAHL (JOSEPH BOVSHOVER). With an Appreciation by Benj. R. Tucker and translations from the Yiddish by Rose Freeman-Ishill. 9½ x 6½, pp xxiii + 57, Garamond, black and red. 450 copies; 400 ordinary, $2.00; 40 woodcut tint, $5.00; 10 Roma, $10.00. Boards, buckram back. 1928

THE ORPHEUS PRESS (1909–)

CLIFFORD BAX, Ivy Bank, Hampstead, London

A publishing title. (T 139)

THE OSBORNE PRESS (—1902—)

Everett, Massachusetts

(From a catalogue)—"One of 50 copies printed by two young ladies at the Osborne Press. Not having sufficient type, they printed some of the stanzas, distributed the type, and reset it for the remaining stanzas." (Not an uncommon practice.)

1. THE RUBAIYAT . . . Fitzgerald's First Edition. Introduction by Arthur Macy. 16mo, cloth. 1902

S. L. OSBOURNE & CO. (1881–1882)

ROBERT LOUIS STEVENSON, MRS. STEVENSON, AND SAMUEL LLOYD OSBOURNE, Davos Platz, Switzerland

1. NOT I AND OTHER POEMS. BY ROBERT LOUIS STEVENSON. No illustrations. 1881

2. MORAL EMBLEMS. BY ROBERT LOUIS STEVENSON. With woodcuts by the author. 9d. 1881–2

3. A SECOND COLLECTION OF MORAL EMBLEMS. BY ROBERT LOUIS STEVENSON. With woodcuts by the author. "Edition de luxe, tall paper (extra fine), first impression, 10d; Popular Edition, for the Million, small paper, cuts slightly worn, a great bargain, 8d." 1881–2

   A reprint was issued in 1921: "Moral Emblems; and other poems, with 19 woodcuts, by R. L. S., from the exceedingly rare Davos originals."

4. TO M. I. STEVENSON, February 11 1882, from R. L. STEVENSON and S. L. OSBOURNE. Woodcuts. 48mo, leaflet, pp 4. 1882

5. THE GRAVER AND THE PEN: OR SCENES FROM NATURE WITH APPROPRIATE VERSES. BY R. L. S., who also made the woodcuts, with a penknife. 5 full-page illustrations and 11 pages of poetry. 9d. Edinburgh [1882]

THE OVID PRESS (1919–1921)

JOHN RODKER.* 1919; 1 Glenilla Studios, Belsize Park, and 43 Belsize Park Gardens; 1927, 1 Farringdon Avenue, London, E. C. 4

—: R 108, T 141 :—

1. TWENTY DRAWINGS FROM THE NOTE-BOOKS OF H. GAUDIER-BRZESKA. Demy 4to. 250 J v, in a portfolio, 15s. 1919

2. ARA VUS PREC: POEMS BY T. S. ELIOT. Initials designed by Edward Wadsworth. Demy 4to, pp 56. 260 copies, of which 30 were signed by the author and 10 left unnumbered for review, 21s; 4 J v, not for sale. Boards. December 10 1919

3. HYMNS. BY JOHN RODKER. Initials designed by Edward Wadsworth. Demy 8vo, pp 40. 190 copies; 175 (16–190) Whatman; 36–190 unsigned, 15s; 16–35 signed, 25s; 1–15 J v, not for sale. Boards. April 8 1920

4. HUGH SELWYN MAUBERLY: POEMS BY EZRA POUND. Initials designed by Edward Wadsworth. Demy 8vo, pp 30. 200 copies: 185 Whatman; 36–200 unsigned, 15s; 16–35 signed, 25s; 1–15 J v, not for sale. Boards. April 23 1920

   Of Nos. 3 and 4 fewer than the given number of copies were actually issued.

5. FIFTEEN DESIGNS. BY P. WYNDHAM LEWIS. 17 x 12. J v, mounted, in portfolio. 250 copies were announced, but actually not more than 50 were issued, at 2 guineas. 1920

6. THE BLACK COUNTRY. BY EDWARD WADSWORTH. A series of lithographic reproductions of drawings in and around Staffordshire; Mines, Slag-heaps, etc. Introduction by Arnold Bennett. 14 x 10, pp 18 + 20 lithographs. 450 copies, 21s; 50 J v, signed, 3 guineas. 1920

7. A BESTIARY. BY ROALD KRISTIAN. Woodcuts of animals. Demy 8vo, printed one side only. 110 copies, of which only a few were issued. 1920

8. THE FOURTH CANTO. BY EZRA POUND. 4to, pp 4 (folder). Not more than 40 J v, none for sale. 1920

THE PALMETTO PRESS (1900–)

WILLIAM LEWIS WASHBURN.* 1900, Aiken, South Carolina; 1905, Eureka Springs, Arkansas; 1911, Patchogue, Long Island; 1925, Audubon, New Jersey

—: R 94 :—

1. BIVOUAC OF THE DEAD. BY THEODORE O'HARA. Sq 16mo, pp 16, black and red. 250 Whatman, wrappers, 25c. September 1900

2. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. Preface by Edmund Gosse. 8vo, black and red. 150 Ruisdael, $1.50; 10 Whatman, with the initials drawn in and colored by hand, $5.00. Blue boards. November 15 1900

3. THE BLESSED DAMOZEL. BY DANTE GABRIEL ROSSETTI. Photogravure of the painting tipped in. Sq 16mo, pp 16, black and red. 500 Whatman, wrappers. November 1900

4. SVEND AND HIS BRETHREN. BY WILLIAM MORRIS. Title-page designed by Miss A. T. Colcock. Sq. 16mo, pp 52. 79 Kelmscott, $2.00; 2 vellum, $6.00. Blue boards. Summer 1901

5. SEVEN SONNETS. Initials drawn and colored by hand. Booklet, pp 14. 29 J v. *Privately printed.* 1901

6. TIMROD SOUVENIR. At His Memorial, poem by Henry Austin; At Timrod's Grave, poem by Carl McKinley; The Promise, by William A. Courtenay. Booklet, black and red. Whatman, wrappers, 50c. 1902

7. AN ELEGIE UPON THE DEATH OF THE REVEREND MR. THOMAS SHEPARD. [BY URIAN OAKES.] The proof corrected by Harry Lyman Koopman to follow the original at Brown's University. 8vo, Caslon. 125 Kelmscott, $2.00; 25 J v, $4.00. Boards. 1902

8. GRAY'S ELEGY. Title-page and initial designed by Mrs. J. S. Couper. Sq 16mo, pp 14, Lowell. Whatman, stiff wrappers. *Most of the edition was withdrawn on account of a typographical error.* 1905

9. JUST ABOUT EDITORS AND NEWSPAPER FOLK. Extracts from Eugene Field's Tribune Primer. Sq 16mo, Caslon, black and red. 199 Whatman, stiff blue wrappers, 50c. 1905

10. SAPELO. A POEM BY CARL MC KINLEY. 16mo, pp 12, Lowell. 151 H M, black only, 50c; 49 J V, black and red, $1.00; wrappers. 1911

11. GOD REST YOU MERRY GENTLEMEN. A Christmas Greeting booklet on Whatman. 1911

12. WISHES FOR YOU FIVE THOUSAND YEARS OLD. Quotations from the ancient Egyptian books. Decorations by Eola Willis, hand-colored. Booklet on Japanese paper, wrappers. 1912

13. THE COURTIN'. BY JAMES RUSSELL LOWELL. Fcap 16mo, Monotype. Between 50 and 100 (nearer 50) on brown Chinese paper, wrappers. It has no press imprint, and is signed "Hezekiah Hawkins." July 1912

14. ABIEL WASHBURN AND HIS DESCENDANTS. Compiled by William Lewis Washburn. Booklet, pp 24. 1914

15a. A BOUQUET OF CHOICE LIMERICKS. 16mo, pp 12. About 40 Whatman, wrappers, for Christmas Greetings. December 1926

15b. Reissued, about 100 on Japanese paper, Lombardia wrappers, 25c. 1927

16. THE MAHOGANY TREE. BY WILLIAM MAKEPEACE THACKERAY. 16mo, pp 14, Garamond, black and red. 99 Kelmscott, wrappers. Christmas 1927

MATHEW PARKER, Archbishop of Canterbury (1572)

Lambeth, London

—: R 25 :—

1. DE ANTIQUITATE BRITANNICAE ECCLESIAE ET PRIUILIGIIS ECCLESIAE CANTUARIENSIS, CUM ARCHIEPISCOPIS EIUSDEM. Folio. 1572

THE PARKSTONE PRESS (1874–1900)

THE REV. E. E. DUGMORE, Parkstone Vicarage, Dorsetshire

A clerical press which continued somewhat longer than usual, probably after 1900. A few books were printed, but the chief production was a weekly parish paper, *The Parkstone Reminder.*

THE PEACOCK PRESS (1927–)

A publishing imprint used by BEN ABRAMSON,* The Argus Book Shop, 333 South Dearborn Street, Chicago

—: R 172 :—

1. THE ADVENTURES OF KING PAUSOLE. BY PIERRE LOUYS. Illustrations. 9¼ x 6¼, pp 305. Boards, $12.50. N D [1927]
2. WHAT NEVER DIES. BY BARBEY D'AUREVILLY. 9¼ x 6¼, pp 438. 1500 copies, cloth, $10.00; 150 with 8 illustrations by Donald Denton, signed by artist, three-quarter levant, $25.00. 1928
3. APHRODITE. BY PIERRE LOUYS. 9¼ x 6¼, pp. 266. Ordinary edition, $10.00; 175 H M, 12 illustrations by Donald Denton, three-quarter levant, $37.50. 1928
4. THE GIRL WITH THE GOLDEN EYES. BY HONORE DE BALZAC. 9 illustrations by Donald Denton. 9¼ x 6¼, pp 146. Boards, $12.50. N D [1928]

THE PEAR TREE PRESS (1899–)

JAMES GUTHRIE.* 1899, Pear Tree Cottage, Ingrave, Essex; January to September 1901, Shorne, Kent; September 1901 to September 1907, Harting, Sussex; 1907, Flansham, Bognor, Sussex

—: R 88, T 142 :—

The first two items were actually printed at the Old Bourne Press and are usually so listed, but they are distinctly Guthrie items and for that reason are included here. All the Pear Tree books, unless otherwise mentioned, contain designs and drawings by James Guthrie.

1. SOME POEMS OF EDGAR ALLAN POE. Introduction by J. C. Wright. 10½ x 8¼, pp 50, printed one side only. 150 copies; in six parts, as issued, 32s; bound in paper boards, 42s. 1901
2. THE ELF: A SEQUENCE OF THE SEASONS. A Magazine written and illustrated by JAMES GUTHRIE. 4 numbers, 7 x 5½, 24 pp each. 250 sets, 21s. Spring, May 24 1902; Summer, November 15 1902; Autumn, June 24 1903; Winter, February 6 1904.
3. A privately printed volume, early in the Harting period.
4. SONGS AND VERSES SELECTED FROM THE WORKS OF EDMUND WALLER. Decorated by Pickford Waller. 7¾ x 5½, pp 36, set entirely in capitals. 300 copies, 5s; 25 hand-colored, 10s; boards. 1902
5. HYMN ON THE MORNING OF CHRIST'S NATIVITY. BY JOHN MILTON. Oblong, 5 x 7½, pp 16, Myrtle, green throughout. 200 copies, 5s. 1904
6. THE BEATITUDES. Text hand-written by Percy J. Smith. 100 in black and red and 100 in black and blue, 5s; 10 vellum. 1905

7. ALEXIS: A PASTORAL OF VIRGIL. Translation of John Dryden. Frontispiece and designed title-page. 7¼ x 5. 50 in black and green, 5s; 25 in black for members of the Harting Guild. White linen boards. 1905

8. MIDSUMMER EVE. BY GORDON BOTTOMLEY. Printed in grey, old gold, and Venetian red. "*My first real attempt to do a 'pictorial' work in typography.*" 1905

9. A SUMMER POSY OF VERSES FOR CHILDREN. BY JAMES GUTHRIE, with drawings. 5½ x 4¼, pp 20, black and green. 1905

10. A LITTLE BOOK OF BOOK PLATES. 38 plates by JAMES GUTHRIE. 7¼ x 5. 100, black and colors, wraps, 5s; 25 H M, hand-colored, boards, 12s 6d. 1905

11. AN ACCOUNT OF THE AIMS AND INTENTIONS OF THE PEAR TREE PRESS. BY JAMES GUTHRIE. With a List of Books, illustrated. Wrappers. 1905

12a. A CHILD'S GOOD DAY. BY JAMES GUTHRIE. 3 x 3¼, pp 8. 100 copies, blue wrappers, 2s 6d. 1908

12b. A CHILD'S GOOD DAY. In color, with some designs. Improved from the edition of 1908. Some years later

13. THE RIDING TO LITHEND: A PLAY IN ONE ACT, BY GORDON BOTTOMLEY. Frontispiece and illustrations. 1909

14. THE WREATH: POEMS BY P. J. MILLER. 7 x 5½, pp 30, Caslon, black and purple. *Published by D. J. Rider, London.* September 1911

15. ROOT AND BRANCH. No. 1. A Magazine. 9¼ x 6. Brown wrappers. 1912

16. ROOT AND BRANCH. No. 2. 1912

17. ROOT AND BRANCH. No. 3.

18. ROOT AND BRANCH. No. 4.
The four numbers are also bound together in boards.

19. AUGURIES OF INNOCENCE. BY WILLIAM BLAKE. Calligraphy by Lillian Frost; designs by J. G. Pp 11. 30 plain and colored, 21s; 70 colored, 25s. Arches, mostly in wrappers; a few specially bound in vellum. "*The first really competent plate book.*" 1914

20. BOOK PLATES BY PICKFORD WALLER. 11¾ x 8¾, 27 unnumbered leaves, each print in different colors. 30 Van Gelder, some in wrappers, some in grey boards, 21s. 1916

21. ROOT AND BRANCH. Vol. III, 4 parts. 10¾ x 8, 14 leaves in Part 1, all plate printing. 70 plain sets, wrappers, 4 guineas; 30 colored; all M B M. Part 1, Aug-Sept 1919

22. A CHAP BOOK FOR LITTLE CHAPS. Collected, edited, and partly written by Stuart Guthrie, who also designed, engraved, and printed the cuts in color. 8¼ x 5½, pp 25. 100 copies, blue boards, 6s. 1920

23. A LITTLE ANTHOLOGY. Edited by Stuart Guthrie. 9½ x 7½, pp 23, Myrtle, 80 copies, blue boards, 15s. 1922

24. TWENTY INTAGLIO BOOK PLATES. Printed in colors. 10 x 7½, 22 leaves. 55 Ingres, signed, 42s. N D

25. FIRST DESIGNS FOR THE THEATRE. Engraved and hand-printed by JOHN GUTHRIE. Introduction by Eleanor Farjeon. 12½ x 9½, 19 plates in 1 to 4 colors. 55 copies, wrappers, 21s. 1923

26. JESSIE. BY W. J. IBBETT. Over-printed title, plates, and engraved wrapper by J. G. 100 copies, 21s.

27. TEN LYRICS. BY W. J. IBBETT. Designs made, engraved, and printed by John Guthrie. 9½ x 6¼, pp 16 + colophon. 100 copies, wrappers. *Set up and printed at the Wessex Press, Taunton.* December 1924

28. NEW INTAGLIO BOOK PLATES. BY JAMES GUTHRIE, with an Introduction. 50 copies, 42s.

29. THE PROPORTIONAL SYSTEM OF TYPOGRAPHICAL COMPOSITION. INVENTED AND DESIGNED BY JAMES GUTHRIE. Vol. I. 10¼ x 7½, all plate printing. 100 Ingres, signed, wrappers, 42s. 1925

30. TEN DESIGNS FOR THE TWO GENTLEMEN OF VERONA. BY JOHN GUTHRIE with a Note on the Designs by the Artist, and a Foreword by Gordon Bottomley. 14 x 11, pp 15. 56 Cartridge, 21s. 1925

31. FRESCOES, FROM BURIED TEMPLES. A Portfolio of Inventions by JAMES GUTHRIE, and Poems by GORDON BOTTOMLEY. 15 x 11, pp 40, printed one side only. 55 Van Gelder, signed by author and artist, slip case, 10 guineas.

32. LAST DESIGNS FOR BOOKPLATES. BY JAMES GUTHRIE. With plate in colors and a Preface by the Artist. 60 copies, 10s.

33. THE WILD GARDEN. [BY JAMES GUTHRIE.] Author's own edition of these little poems, done in colors for children. 100 copies, 42s.

34. SONGS OF INNOCENCE. BY WILLIAM BLAKE. Felpham Edition. From the British Museum copy; calligraphy by Helen Hinkley; decorated and printed in colors by James Guthrie; for the Blake Centenary. 100 copies, 63s.

35. LYCIDAS. BY JOHN MILTON. Title and other designs by James Guthrie, and a diagrammatic colophon showing construction of the page. Tall folio. Some H M, some Cartridge.

36. TO THE MEMORY OF EDWARD THOMAS. A Memorial, printed mainly for the subscribers, with designs by his old friend, the printer, and an extra large portrait, in two colors, drawn and cut by his young friend, ROBIN GUTHRIE. 150 copies, 21s. 1927

37. EDWARD THOMAS: POET AND SOLDIER. A full-length Portrait, designed and engraved by ROBIN GUTHRIE, hand-printed in black and tone. Print 25 x 8, paper 30 x 12. 100 Cartridge, signed, 21s. 1927

38. SIX POEMS BY EDWARD EASTAWAY: *and* EPODE BY V. LOCKE ELLIS. "Printed only to order. No reserve of copies is kept. Batches, say of 25, are printed off at one time, and, if not in demand, the edition may never be fully printed."

It is quite probable that there are other Pear Tree items. Mr. Guthrie admits being no bibliographer, but his information, combined with data from other sources and a few details borrowed from Mr. Tomkinson, has covered the ground rather thoroughly.

THE PEGANA PRESS (1911)

LORD DUNSANY AND S. H. SIME, London

A publishing title used for one book, the second edition of *The Gods of Pegana.* (T 146)

THE PEGASUS PRESS (1926–)

J. HOLROYD REECE, Managing Director, 37, Rue Boulard, Paris
The editions are published in America by Harcourt, Brace and Company,* 383 Madison Avenue, New York City.

—: R 179 :—

A: THE PANTHEON SERIES: "To render the art treasures of Europe accessible to international culture." The volumes are uniform in size, Roy 4to, 12½ x 10, bound in cloth.

1. ENGLISH MEDIAEVAL PAINTING. BY T. BORENIUS AND E. W. TRISTRAM. 75 pp text and 101 collotype plates. $31.50.

2. ENGLISH ILLUMINATION. BY O. ELFRIDA SAUNDERS. 2 vols, 150 pp text and 129 collotype plates. $56.00.

3. SPANISH ROMANESQUE SCULPTURE. BY A. KINGSLEY-PORTER. 2 vols, 180 pp text and 160 collotype plates. $63.00.

4. GERMAN ILLUMINATION. BY ADOLPH GOLDSCHMIDT. 2 vols; I, Carolingian Period; II, Ottonian Period. 200 collotype plates. $63.00.

In Preparation:

5. GOTHIC SCULPTURE IN FRANCE. 2 vols; I, 1150–1255, by MARCEL AUBERT; II, 1255–1270, by PAUL VITRY. $63.00.

6. NORTH ITALIAN PAINTING OF THE XVITH CENTURY. BY CORRADO RICCI. $31.50.

7. FLORENTINE PAINTING OF THE TRECENTO. BY PIETRO TOESCA. $42.00

B: PEGASUS IMPRINT: Calligraphy, Printing, Bookbinding, Paper, Book Illustration, etc.; also art and archaeology of Egypt and the Orient.

1. BAROQUE ARCHITECTURE OF PRAGUE. BY E. DOSTAL AND J. SIMA. Preface by Lewis Einstein, U. S. Minister in Prague. 13¾ x 10¼, 30 pp text, 154 collotype plates, and hand-colored frontispiece. $35.00.

2. THE MOYLLUS ALPHABET. BY STANLEY MORISON. *Printed by the Officina Bodoni, q. v., No. 12.* $14.00.

3. SYMBOLUM APOSTOLICUM. BY O. SMITAL. Facsimile, accompanied by a brochure. 8vo, pp 22, Monotype Fournier. English edition, 150 numbered copies; the facsimile bound in full vellum; boxed together. $28.00.

4. LES CARACTÈRES DE L'ECRITURE. BY STANLEY MORISON. 13¾ x 10¼, 50 pp text, Poliphilus and Blado, 39 illustrations. 500 Rives, $3.00.

5. DOCUMENTS POUR SERVIR À L'ÉTUDE DE L'ART EGYPTIEN. BY JEAN CAPART. 100 plates, with analytical descriptions. 16 x 11½, Poliphilus and Blado. 500 copies, cloth, $42.00. *First volume of a series, to contain about 5 volumes. Printed by the Officina Bodoni, No. 16.*

6. THE DRAWINGS OF G. B. TIEPOLO. BY DETLEV VON HADELN. 200 collotype plates. 2 vols, 12½ x 10, 40 pp text. Cloth. $63.00.

7. GIOVANNI PISANO. BY ADOLFO VENTURI. 12½ x 10, 70 pp text and 120 collotype plates. Cloth. $42.00.

In preparation:

8. ISLAMIC MINIATURES. BY T. W. ARNOLD AND A. GROHMANN. $63.00.

9. EARLY INDIAN SCULPTURE. BY L. BACHHOFER. 2 vols. $63.00.

10. THE WRITING BOOK OF ANDRES BRUN. BY HENRY THOMAS AND STANLEY MORISON. $35.00.

11. CELLEBRINO. BY STANLEY MORISON. $15.00.

12. JEAN DE TOURNES. BY A. CARTIER AND M. AUDIN. 2 vols, $30.00.

13. LES LIVRETS TYPOGRAPHIQUES DES FONDEURS FRANCAIS. BY M. AUDIN. $21.00.

14. THE ITALIAN WRITING BOOKS OF THE XVITH CENTURY. BY A. F. JOHNSON AND STANLEY MORISON. $21.00.

15. THE ITALIAN BOOK. BY T. DE MARINIS AND SEYMOUR DE RICCI. 3 vols, $175.00.

C: PRIVATE PRESS ISSUES OF THE OFFICINA BODONI, publication of which has been taken over by the Pegasus Press. For descriptions, see Officina Bodoni list.

1. POEMS. MICHELAGNIOLO BUONARROTI. *O B No. 2.* $45.00.

2. EPIPSYCHIDION. SHELLEY. *O B No. 3.* $35.00.

3. THE CARNIVAL AT ROME. GOETHE. *O B No. 4.* $40.00; $90.00.

4. THE TEMPEST. SHAKESPEARE. *O B No. 5.* $65.00; $80.00; $110.00.

5. LES NUITS. ALFRED DE MUSSET. *O B No. 6.* $25.00; $30.00; $65.00.

6. DEI SEPOLCRI. UGO FOSCOLO. *O B No. 7.* $12.50; $15.00.

7. EPITRE AU MARQUIS D'ARGENS. FREDERIC LE GRAND. *O B No. 8.* $7.50; $12.50.

8. SONNETS FROM THE PORTUGUESE. E. B. BROWNING. *O B No. 9.* $21.00; $30.00; $50.00.

9. VITA NUOVA. DANTE ALIGHIERI. *O B No. 10.* $50.00; $60.00; $90.00.

D: MONUMENTA CATALONIAE: The first complete survey of Catalonian Art. *In preparation:*

1. STONE RETABLES OF THE XIVTH AND XVTH CENTURIES. BY A. DURAN I SAMPERE. 2 vols. $70.00.

2. CATALONIAN GLASS WARE. BY JOSEP GUDIOL. $35.00.

3. ROMANESQUE ALTAR FRONTS. BY J. FOLCH I TORRES. 2 vols. $70.00.

THE PERAMBULANT PRESS (1929–)

EDWARD LAROCQUE TINKER,* 449 Park Avenue, New York

—: R 183 :—

1. LION'S ROAR. With a linoleum cut portrait of Carl Sandburg. Type is set and proofs pulled, and completion is expected this year.

THE REV. VINCENT PERRONETT

He maintained a private press while Vicar of Shoreham, Sussex.

1. THE MITRE: A POEM. BY E. PERRONETT. 8vo, pp 279. No title-page, imprint, or date.

THE PETER PAUPER PRESS (1927–)

PETER BEILENSON* AND SIDNEY W. WALLACH
280 Forest Avenue, Larchmont, N. Y.

—: R 122 :—

Besides the work which bears this imprint, Mr. Beilenson prints an occasional book for someone else (see Hackett: Brick Row) and has had periods of association with Village and Woolly Whale.

1. †WITH PETRARCH. TWELVE SONNETS: PROSE TRANSLATIONS BY JOHN MILLINGTON SYNGE. Reprinted with the Preface to *Poems and Translations*. 8½ x 5½, 34 leaves, printed one side only, unnumbered, Oxford type, title in black and red. 100 Fabriano, boards, $2.50. March 1928

2. FAITHLESS SALLY BROWN AND FAITHLESS NELLY GRAY. TWO BALLADS BY THOMAS HOOD. Engravings by Herb Roth. 9⅜ x 6, pp 18 + (2) + colophon, Original Oldstyle italic. 325 Glaslan, green boards, black cloth back, $3.50. *Part of the presswork was done at the Village Press.* 1928

In preparation :

IN MODERN DRESS. BY CHRISTOPHER MORLEY.

THREE LETTERS ON MARRIAGE. BY BENJAMIN FRANKLIN.

CHAOS BEFORE THE RAIN. BY LAURENCE SILVERMAN.

THE PHILOSOPHER PRESS (1896–1904)

WILLIAM H. ELLIS, PHILIP V. O. VAN VECHTEN, AND HELEN BRUNEAU VAN VECHTEN, Wausau, Wisconsin

—: R 76 :—

1. The first book, which may not have had the Philosopher Press imprint, was a privately printed volume, rumored to be "a marriage song of some kind," in honor of the marriage of Philip Van Vechten and Helen Bruneau. ?1896–7

2. THE HUNTING OF THE SNARK. BY LEWIS CARROLL. Introduction by William H. Ellis and decorations by Gardner C. Teall. 6 x 4½, Mazarin. 99 Strathmore, 81 in boards, 18 in hand-embroidered linen, $3.33 to $10.00. June 9 1897

3. THE LOVE OF A CALIBAN. BY ELIA W. PEATTIE. Decorations by P. V. O. Van Vechten and Gardner C. Teall. 300 H M, boards, $2.00 to $5.00. 1897

4. AN AMERICAN. BY MARY LANMAN UNDERWOOD. 16mo. $1.25. 1897

5. JENNY. BY DANTE GABRIEL ROSSETTI. 600 H M, 26 J V, some hand-illumined, $2.00 to $15.00. 1899

6. A LODGING FOR THE NIGHT. BY ROBERT LOUIS STEVENSON. 600 H M, 26 J V, some hand-illumined, $2.00 to $15.00.

7. ELAINE. BY ALFRED LORD TENNYSON. Decorations by Agnes Bassett. 600 H M, $2.00 to $5.00.

8. SELF-RELIANCE. BY RALPH WALDO EMERSON. Sm 8vo. 600 L. L. Brown, boards, $2.00 to $5.00. 1901

9. THE SERMON ON THE MOUNT. Decorations by Agnes Bassett. H M, $2.00 to $5.00.

10. CRITICAL CONFESSIONS. BY NEAL BROWN. $1.50. 1901

11. MEZZOTINTS. BY LAURA COOKE BAKER. $1.00 1901

12. RUBAIYAT OF OMAR KHAYYAM. Fitzgerald's Second Version. 12 x 9½, Schoeffer Oldstyle. L. L. Brown, $5.00. 1901

13. IN DEFENSE OF JUDAS. BY WILLIAM WETMORE STORY. $1.00. 1902

14. SOME SONGS AND VERSES. BY FRANCES R. HASWIN. 400 ordinary, $1.50; 100 H M, $5.00.

15. THE HISTORY OF RASSELAS, PRINCE OF ABYSSINIA. BY DR. SAMUEL JOHNSON. Decorations by Frank Hazenplug. 9 x 7¼, 300 L. L. Brown, green ooze calf, $6.00.

16. SAUL. BY ROBERT BROWNING. Introductory Essay by Jenkin Lloyd Jones, frontispiece and decorations by Robert Anning Bell. 12 x 9½. 300 copies, lambskin. *This edition was made for George D. Herron.* 1903

17. THE DANIEL PRESS. BY FALCONER MADAN. Cr 8vo, boards. 1904

There was also a magazine, THE PHILOSOPHER, edited by E. T. Wheelock and William H. Ellis, which ran from 1897 to 1904.

THE PHOENIX PRESS

This name has sometimes been associated with the books of the Blakeney Press, especially the earlier volumes.

THE PIERMONT PRESS (1903–5)

LINDEN AND MABEL SMITH

Palisades and Piermont-on-Hudson, New York

The Press was organized by a group who had left the Roycroft Shop. The following books are known to have been printed, but details are lacking.

1. THE CULPRIT FAY. BY JOSEPH RODMAN DRAKE. Illustrated by Hugh and Margaret Eaton.

2. THE RUBAIYAT OF OMAR KHAYYAM.

3. QUARTZ FROM THE UPLANDS. BY LEWIS MCKENZIE TURNER. *Mr. Turner was in at the death of the Piermont Press, and will be found later at the Salt House Press.*

THE PLEIAD (1926–)

FREDERIC WARDE*

A publishing title for a series of books designed by Mr. Warde and produced in various places.

1. CRITO: A SOCRATIC DIALOGUE BY PLATO. Translated by Henry Cary. 9½ x 6, pp 38, Vicenza (first use). 475 copies. *Printed by the Officina Bodoni, No. 7.* 1926

2. THE LIFE AND DEATH OF THE ADMIRABLE CRICHTOUN. BY THOMAS URQUHART. 8½ x 5½, Baskerville (from original matrices). 500 copies. *Printed by Bishop and Garrett, Paris.* 1927

3. THE SILVER BOOK OF ENGLISH SONNETS. Collected and edited by Robert Lynd. 11 x 7½, pp 54, Peter Schoeffer type of the fifteenth century in the Enschedé Collection. 550 copies (500 for sale). *Printed by Joh. Enschedé en Zonen, Haarlem, Holland.* 1927

4. FANTASIO. BY ALFRED DE MUSSET. Translated by Maurice Baring. 10 lithographic illustrations and two painted by hand (for each copy) by Fernand Giauque. 8½ x 6¾, Lutetia. 500 copies. *Printed by Enschedé. Distributed in U. S. A. by Harper & Brothers, 49 East 33d Street, New York City.* 1929

THE POLIDORI PRESS (1840–1850)

GAETANO POLIDORI

15, Park Village East, Regent's Park, London

The founder of this press was head of G. Polidori & Co., printers and publishers, in Little Cockspur Street, London, and also a translator and editor of Italian books. In his later years he established a private press at his home, where a number of books were printed, only a few of which have been traced. The most important, of course, were the two by Dante Gabriel and Christina Rossetti.

1. THE WORKS OF JOHN MILTON. In Italian. 3 vols. 284 copies (250 for sale). December 18 1840

2. (DRAMAS—EXACT TITLE UNKNOWN). BY G. POLIDORI. 150 copies (130 for sale). 1842

3. SIR HUGH THE HERON. A LEGENDARY TALE IN FOUR PARTS. BY GABRIEL ROSSETTI, JUNIOR. Sm 4to, pp 20, purple wrappers. *For private circulation only.* 1843

4. VERSES. BY CHRISTINA G. ROSSETTI. With a Note by G. Polidori. 12mo, green embossed cloth. 1847

5. IL LOSARIO. BY FRANCESCO POLIDORI. The author had written nine cantos at the time of his death. G. Polidori edited the work and added three cantos. The book also contains another conclusion, in one canto, by Gabriele Rossetti. 16mo, pp ix + 228. 100 copies, none for sale. 1850

THE PONY BARN PRESS (1928–)

EDWARD MARTIN MOORE,* Warrenville, Illinois

—: R 184 :—

The founder was associated, some years ago, with the early period of the Blue Sky Press. The outcome of this present personal venture is on the knees of the gods, but there is reason to anticipate some interesting productions.

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*THE PORPOISE PRESS** (1922–)

133a George Street, Edinburgh

—: R 166, T 219 :—

A publishing name, for the history of which see T 219. A number of Broadsheets have been issued, and some books, the particular interest for this record being the limited editions of a few of the Broadsheets and of five books. However, complete lists of the Broadsheets are given, as many are exhausted in even the ordinary edition, and in demand by collectors. Of the limited Broadsheets, indicated by*, 50 copies were printed on hand-made paper, numbered and signed, in addition to the ordinary edition. The first three Series are 8¾ x 7, pp 8; the New Series is Cr 4to.

SERIES I: 1S each, limited 2S 6D.

1. THE WEAKER VESSEL. BY GEORGE BLAKE.

2. *THUS HER TALE. BY WALTER DE LA MARE. Illustrated by William Ogilvie. March 1923

3. THE PLAGUE IN BERGAMO. Translated from the Danish of JACOBSEN by Else Ellefsen. Illustrated by William Crozier.

4. POEMS. BY ALISTER MACKENZIE.

5. *THE WITCH, AND OTHER POEMS. BY WILLIAM OGILVIE. (In Scots) October 1923
6. THE PHOENIX, AND OTHER POEMS. BY LEWIS SPENCE. (Scots and English)
7. *A RHYMED SEQUENCE. BY LADY MARGARET SACKVILLE. Feb 1924
8. THE NYMPH: A POEM BY WILLIAM JEFFREY.
9. SELECTED POEMS OF PIERRE DE RONSARD. Translated by Charles Graves.
10. *TWO NEW POEMS. BY VIOLET JACOB. Illustrated by A. Mason Trotter November 1924

SERIES II: 1s each, no limited.

1. POOBIE. BY E. R. R. LINKLATER. Illustrated by Isobel H. Walker.
2. A BALLAD, AND OTHER POEMS. BY ROBERT CRAWFORD.
3. THE POLITE EDUCATION. BY R. WATSON KERR.
4. THE GOLDEN YOUTH. LYRICS BY A. M. DAVIDSON.
5. AN EPISTLE TO RODERICK WATSON KERR FROM GEORGE THOMSON.

SERIES III: 6d each, limited 2s 6d.

1. MY MITHER'S AUNT, AND OTHER POEMS. BY WILLIAM OGILVIE.
2. THE LAMB OF LOMOND, AND OTHER POEMS. BY WILLIAM JEFFREY.
3. *ROMANTIC BALLADS. BY LADY MARGARET SACKVILLE.
4. HEBRIDEAN SEA PIECES. BY ALISDAIR ALPIN MACGREGOR.
5. THE LUCKY BAG. BY HUGH M'DIARMID. Poems in Scots and English.
6. *WEIRDS AND VANITIES. BY LEWIS SPENCE. Poems in Scots and English.

NEW SERIES: 1s 6d each, no limited.

1. POEMS OF THE OPEN AIR. BY SIR GEORGE DOUGLAS, BART.
2. THE GLEAM ON THE ROAD. BY JOHN MACNAIR REID.
3. SHY TRAFFICKERS. BY J. L. FOXWORTHY.

BOOKS:

1. SCOTS POEMS. BY ROBERT FERGUSSON. Reprinted from The Weekly Magazine and the editions of 1773 and 1779. 8½ x 5½, pp xii + 92. 550 mould, boards, 9s. 1925
2. THE TESTAMENT OF CRESSEID. BY ROBERT HENRYSON. Edited by Bruce Dickins. 8⅝ x 5¾, pp 46. 550 mould, boards, 6s. 1925
3. 100 LITTLE POEMS. BY LADY MARGARET SACKVILLE. 11 x 7¼, pp 42. 50 Arches, signed, cloth, 10s 6d; and an ordinary edition at 3s 6d. August 1928

4. IN QUIET FIELDS. BY ROBERT CRAWFORD. Demy 8vo. Ordinary, 3s 6d; 55 signed, 12s 6d. 1929

5. THE SINGIN' LASS. BY MARION ANGUS. Demy 8vo. Ordinary, 3s 6d; 55 signed, 12s 6d. 1929

THE PRIORY PRESS (1924–)

ROBERT KING*

9 Frank Place, North Shields, Tynemouth, Northumberland

—: R 109, T 147 :—

The first three books were printed, one page at a time, on a "Model" press with a printing surface of about 3½ x 5. Then an Albion press was obtained and larger items produced. The first four books were printed in Cheltenham and the rest in Garamond.

1. NOAH'S ARK: the only surviving play of the Newcastle Cycle. Demy 16mo, pp xxix + 45, black and green. 30 Arnold, boards, 5s. May 1922

2. SEVEN POEMS OF JOSEPH SKIPSEY. Demy 16mo, pp 9, 20 Arnold, boards, parchment back. None for sale. 1924

3. OLD TYNESIDE STREET CRIES. Collected by Robert King, edited by J. G. Jewels, and drawn in musical notation by F. Austin Child. Demy 16mo, pp xvi + 70. 100 ordinary, boards, 5s; 20 (1–20) Arnold, black and red, buckram, 10s 6d. December 1924

4. STREET GAMES OF NORTH SHIELDS CHILDREN. Collected by Madge and Robert King. Cr. 8vo, pp 44, 100 ordinary, wrappers, 3s 6d; 20 (1–20) H M, black and blue, boards, 10s 6d. July 1926

5. SPRING'S GARDEN: BEING FLOWER VERSES FOR CHILDREN BY FLORENCE B. HYETT. Cr 8vo, pp 24. 100 in wrappers, 2s; 10 H M, boards, 7s 6d. January 1927

6. POEMS. BY R. BRIMLEY JOHNSON. Cr 8vo, pp 24. 100 copies; wrappers, 2s; boards, 3s. April 1927

7. ALPS OF GOLD: POEMS BY GWEN GRANT. Cr 8vo, pp 15. 100, boards, 3s 6d; 20 H M, boards, 8s. August 1927

8. NORTH SHIELDS LIGHTHOUSES. BY MADELEINE HOPE DODDS. With extracts from the Newcastle Trinity House accounts, minutes and letter books from the year 1539, and six drawings by Victor Noble Rainbird. Cr 8vo, pp 34. 100 copies; wrappers, 3s 6d; boards, 5s. *The first of a series entitled Historical Notes on North Shields and District.* July 1928

In preparation :

RECREATIONS IN VERSE. BY L. A. G. Cr 8vo, pp 32, boards, 3s.

STREET GAMES OF NORTH SHIELDS CHILDREN : Second Series. *Uniform with No. 4.*

THE PROMETHEUS PRESS

Imprint used on Dingbat Press No. 3

THE PULHAM PRESS (1827–1840)

Only one reference has been found, mentioning two tracts by George Wither, reprinted by this Press. One was a quarto, 1827, and the other an 8vo, 1840, both unbound, a reasonable inference being that they were leaflets or folders.

PYNSON PRINTERS, INC. (1923–)

ELMER ADLER,* 229 West 43rd Street, New York City

—: R 159 :—

1. †APRIL TWILIGHTS AND OTHER POEMS. BY WILLA CATHER. Set in Bodoni Book. 450 Little Chart, signed. *Published by Alfred A. Knopf.* 1923
2. THE SQUIRE'S HOME-MADE WINES. BY NOBLE FOSTER HOGGSON. Caslon, two colors. Glaslan. *Published at the Sign of the Grey Goose.* 1924
3. THE COMPROMISE OF THE KING OF THE GOLDEN ISLES. BY LORD DUNSANY. Garamond, English H M. *Designed by T. M. Cleland for the Grolier Club.* 1924
4. †THE KASIDAH OF HAJI ABDU EL-YEZDI. BY SIR RICHARD F. BURTON. Wood-engravings by Wilfred Jones. Garamond. *Published by Alfred A. Knopf.* 1924
5. †ORIGINAL LETTERS OF SIR JOHN FALSTAFF. BY JAMES WHITE. Caslon. 700 copies. *Published by Harper and Brothers.* 1924
6. †A BOOK OF AMERICAN TRADE MARKS. BY JOSEPH SINEL. Printed in several colors on Normandy vellum. *Published by Alfred A. Knopf.* 1924
7. †ORNAMENTS IN JADE. BY ARTHUR MACHEN. Garamond. Designed by T. M. Cleland. 1000 copies, signed. *Published by Alfred A. Knopf.* 1924
8. †PLANTIN'S INDEX CHARACTERUM OF 1567. Facsimile, with Introduction by Douglas C. McMurtrie. Garamond italic. 300 Rives. 1924
9. †A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. BY LAURENCE STERNE. Wood-engravings by Wilfred Jones. Garamond, two colors. *Published by Alfred A. Knopf.* 1924

10. †FROM AN OLD HOUSE. BY JOSEPH HERGESHEIMER. Caslon. 1000 copies, signed. *Published by Alfred A. Knopf.* 1924

11. POEMS. BY IRWIN EDMAN. Caslon. *Published by Simon & Schuster.* 1925

12. A BOOK OF DRAWINGS. BY WILLIAM MAKEPEACE THACKERAY. 110 H M. *Published by the Pennell Club of Philadelphia.* 1925

13. †YOU WHO HAVE DREAMS. BY MAXWELL ANDERSON. Caslon. *Published by Simon & Schuster.* 1925

14. †THE ROOSEVELT MEMORIAL IN THE CITY OF WASHINGTON. John Russell Pope, Architect. *Published by the Roosevelt Memorial Association.* 1925

15. TWIN PEAS IN A POD. BY EARNEST ELMO CALKINS. Caslon. 200 Glaslan. *Printed for the author.* 1925

16. †CARTARET BOOK CLUB : REGISTER OF OFFICERS AND MEMBERS. Bodoni Book. 200 H M. *Published by the Club.* 1926

17. †NOBODADDY. BY ARCHIBALD MACLEISH. Title-page designed by W. A. Dwiggins. Caslon. 700 Tovil; 50 large paper Eltham. *Published by Dunster House.* 1926

18. THE W. A. WHITE COLLECTION OF EARLY ENGLISH BOOKS. Catalogued by H. C. Bartlett. 500 copies. 1926

19. THE NEW YORK TIMES TYPE BOOK. Fourth Edition. 1926

20. †LETTERS OF ELIZABETH HITCHENER TO P. B. SHELLEY. Foreword by W. E. Peck. Scotch roman. 155 H M. *Published by Carl H. Pforzheimer.* 1926

21. MY MORTAL ENEMY. BY WILLA CATHER. Designs by W. A. Dwiggins in several colors. Scotch roman. 220 Fabriano, signed. *Published by Alfred A. Knopf.* 1926

22. †YOKOHAMA GARLAND AND OTHER POEMS. BY A. E. COPPARD. *Centaur Press No. 3.* 1926

23. THE INVISIBLE COLLECTION. BY STEFAN ZWEIG. Illustrated by Joseph Malay. Bodoni Book, two colors. 1926

24. DREAMS AND DERISIONS. BY JOHN BURKE. Illustrated by Rockwell Kent. Bodoni Book, two colors. 200 Arches, signed by artist. 1927

25. †QUARTO CLUB PAPERS. Caslon. 195 Glaslan (165 for sale). *Published by the Members of the Club.* 1927

26. THE SONG OF SOLOMON. *Centaur Press No. 4.* 1927

27. †CANDIDE. BY VOLTAIRE. *Random House No. 1.* 1928

28. TRIVIAL BREATH. BY ELINOR WYLIE. Bernhard Roman. 2000 unnumbered; 100 Van Gelder, signed. *Published by Alfred A. Knopf.* 1928

29. THE CRAFT OF VERSE. BY HUMBERT WOLFE. *Gaige No. 9.* 1928

30. JULIA ELIZABETH. BY JAMES STEPHENS. *Gaige No. 19.* 1929

31. THOMAS HARDY. BY H. M. TOMLINSON. *Gaige No. 20.* 1929

32. THE DECORATIVE WORK OF T. M. CLELAND. A Record and Review, with a Biographical and Critical Introduction by Alfred E. Hamill and a lithograph Portrait by Rockwell Kent. Reproductions in colors. 12¼ x 9½. 1200 copies, $20.00. *Published by The Pynson Printers.* 1929

In preparation:

THE WORST CHRISTMAS STORY. BY CHRISTOPHER MORLEY. *For Random House.*

THE BRIDGE OF SAN LUIS REY. BY THORNTON WILDER. Lithographs by Rockwell Kent. 1000 Vidalon, 100 J V, signed. *For Albert and Charles Boni, Inc. To be followed by The Cabala.*

DR. JEKYLL AND MR. HYDE. BY ROBERT LOUIS STEVENSON. *For Random House.*

DIBDIN LETTER. An original letter by T. F. Dibdin to his publisher, Nicol, and the draft of the reply, with notes by Henry Watson Kent. 450 copies. *To be published by The Pynson Printers.*

BOOKPLATES AND MARKS BY ROCKWELL KENT. *For Random House.*

BEOWULF. *For Random House.*

STORIES. BY KATHERINE MANSFIELD. A Selection by J. Middleton Murry. Designs by Zhenya Gay. *For Alfred A. Knopf.*

CANDIDE. VOLTAIRE. A resetting of the limited edition, with Rockwell Kent illustrations. *For Random House.*

THE QUEEN'S SHOP PRESS (—1909—)

Brookline, Massachusetts

One book is known, but no further data.

1. PHILIP THE FORESTER. BY DANIEL EDWARDS KENNEDY. 1909

RAGLAND CASTLE (—1750—)

There was a private press at Ragland Castle, Monmouthshire, which printed *A Collection of Loyal Songs, Poems, &c* in 1750.

*RANDOM HOUSE** (1927–)

BENNETT A. CERF, ELMER ADLER, AND DONALD S. KLOPFER
20 East 57th Street, New York City

—: R 173 :—

Publishers; also American agents of the Nonesuch and Golden Cockerel Presses; selling agents for Crosby Gaige and the Fountain Press.

PUBLISHED BY RANDOM HOUSE:

1. †CANDIDE. BY JEAN FRANÇOIS MARIE AROUET DE VOLTAIRE. Illustrated by Rockwell Kent. 11 x 7½, Bernhard Roman, hand set, with paragraph marks designed and cast by the founders of the type, the Bauersche Giesserei, Frankfort. 1470 copies on all rag French paper at $20.00, and 95 copies, with the illustrations hand-colored in Mr. Kent's studio, at $75.00. The fabric binding carries a pattern arrangement of the Random House symbol. *Produced by the Pynson Printers, No. 27.* April 1928

2. †THE VOIAGE AND TRAVAILE OF SIR JOHN MAUNDEVILE, KT. Which Treateth of the Weye to Hierusalem and of the Marvayles of Inde, with Other Ilands and Countryes. Reprinted from the edition of 1725. With illustrations faithfully redrawn from those of early editions, and 33 initial letters illumined in vermilion, blue, and gold by Valenti Angelo. 14½ x 9¾, in a new black letter type designed by Rudolph Koch and cast at the Klingspor Foundry, Offenbach. 150 Arnold, oak boards, leather back, $70.00. *Produced by the Grabhorn Press, No. D-12.* June 25 1928

3. CABELLIAN HARMONICS. A dissertation on the style and conceptions of James Branch Cabell. By WARREN A. MC NEILL. Approved, and with a special introduction, by Mr. Cabell. 1500 copies at $4.00. *Printed by the Georgian Press, No. 4.* October 1928

4. †THE SCARLET LETTER. BY NATHANIEL HAWTHORNE. Chapter-head woodcuts in colors by Valenti Angelo. 9⅜ x 6¼, pp 363, Lutetia. 980 Arnold, cloth, leather back, $15.00. *Designed and printed by the Grabhorn Press, No. D-13.* 1928

5. DR. JEKYLL AND MR. HYDE. BY ROBERT LOUIS STEVENSON. Designed and illustrated by W. A. Dwiggins. 8 x 5½, Caslon. 1200 copies, $10.00. *Produced by The Pynson Printers.* June 1929

6. BOOKPLATES AND MARKS BY ROCKWELL KENT. Over 90 designs, reproduced in color, with a preface by the artist. 7 x 5. 1250 Japanese paper, signed. *The Pynson Printers.* June 1929

7. THE RANDOM HOUSE POETRY QUARTOS. 12 new and unpublished poems by as many prominent American poets, each printed in a separate folio. 475 sets, boxed, $10.00. *Typography by Paul Johnston, q.v., No. 2.*

In preparation :

A NARRATIVE OF THE LIFE OF MARY JEMISON, THE WHITE WOMAN OF THE GENESEE. 950 copies, $6.00. *The Pynson Printers.*

For the future :

THE ADVENTURES OF TOM SAWYER, by MARK TWAIN; BEOWULF, illustrated by Rockwell Kent; BARON MÜNCHAUSEN, illustrated by Franz Christophe; FRANKLIN EVANS, by WALT WHITMAN; A CHILD'S BIRTHDAY BOOK, by ROCKWELL KENT; LEAVES OF GRASS, typography by Grabhorn; THE HUNTING OF THE SNARK.

THE PRIVATE PRESS OF WILL RANSOM (1901–)

1901–2 (Imprint; The Handcraft Shop), Snohomish, Washington.
1903, and 1921–3, Chicago, Illinois

—: R 78 :—

1. THE LADY OF SHALOTT. BY ALFRED LORD TENNYSON. Oblong 5 x 7, Cursive, black and red, title-page and initials hand-colored. 100 Strathmore, limp suede calf, $1.50; few copies in parchment, $3.00 October 1901

2. AVE IMPERATRIX : A DIRGE OF EMPIRE. BY OSCAR WILDE. Introduction, frontispiece, and initials by John D. Clancy. Fcap 8vo, Jenson, black and red. 150 Whatman, some in red calf and some in J V with ties, $1.50; 10 J V, parchment, not for sale. Autumn 1902

3. A VISION *and* THE DREAM OF PETRARCA. BY WALTER SAVAGE LANDOR. With a Note by Thomas Wood Stevens. 7 x 5, French Old Style, hand-colored initials. 165 Whatman were announced, but not more than 10 were finished and issued. Autumn 1903

4. DRIFT-FLAKE : A CHRISTMAS FAIRY PLAY FOR GROWN-UPS AND CHILDREN. BY PIERRE LOVING. Roy 12mo, Garamond. 500 Glaslan, wrappers, $1.00. *Printed for the Bookfellows, Chicago.* October 1921

5. THE STORY OF THE HAPPY TREE. BY HELEN R. RANSOM. Roy 12mo, Garamond, hand-colored initial. 225 Glaslan, wrappers. *Issued as a Christmas Greeting.* 1921

6. OPEN SHUTTERS : POEMS BY OLIVER JENKINS. Med 8vo, Garamond, black and green. 245 Whatman, boards, $3.00. March 27 1922

7. JOHN REED : UNDER THE KREMLIN. A brief sketch by LINCOLN STEFFENS, with an Introduction by Clarence Darrow. Fcap 8vo, Garamond, black and red. 235 Whatman, wrappers, $1.00. *Printed for the Walden Book Shop, Chicago.* April 1922

8. STAR POLLEN: POEMS BY POWER DALTON. Demy 8vo, Garamond, black and colors. 259 Tuscany, boards, $3.00. August 18 1922

9. GIPSY-NIGHT AND OTHER POEMS. BY RICHARD HUGHES. With a lithograph portrait of the author by Pamela Bianco. First American edition, by arrangement with the Golden Cockerel Press (No. 8). Med 8vo, Garamond. 63 Batchelor, boards, signed by author, artist, and printer, $9.00. November 10 1922

10. ORIOLES AND BLACKBIRDS: POEMS BY HI SIMONS. Demy 8vo, Monotype Caslon, black and orange. 280 Kelmscott, boards, $3.00; 5 J V, not for sale. December 4 1922

11. †THE HOUSE OF ENDLESS DOORS: A FAIRY TALE FOR CHILDREN OF ALL AGES, BY MARY CORSE. With a hand-colored frontispiece by J. Edgar Miller. Demy 8vo, Garamond. 225 Tovil, boards, $4.00; 5 J V, not for sale. December 18 1922

12. XXXI HYMNS TO THE STAR GODDESS: MYSTICAL PROSE POEMS BY FRATER ACHAD. Sq 8vo, Garamond, black and blue. 220 Dard Hunter H M, boards, $3.50. July 31 1923

13. TANKA: POEMS IN EXILE. BY JUN FUJITA. Sq 8vo, Garamond. 365 San Marco, boards, $3.50. *Printed for Covici-McGee Company, Chicago.* September 1923

14. YE BEATYFYCATYON OF YE NOVYCE. BY CHARLES BERT REED. Illustrations by Allen E. Philbrick. Fcap 8vo, black letter, black, red, blue, and gold. 270 Whatman, wrappers, $1.25. December 20 1923

THE RECLUSE PRESS (1926–)

W. PAUL COOK,* Athol, Massachusetts

—: R 120 :—

The press was established primarily for "publication of a magazine to please the producer only." Mr. Cook declines to elaborate the statement, which is comprehensive enough for any private press. It will be noticed that a number of books have been added to the magazine program. They are on ordinary paper, usually bound in boards.

1. A MAN FROM GENOA AND OTHER POEMS. BY FRANK BELKNAP LONG, JR. 315 copies. 1926

2. THE HERMAPHRODITE. A POEM BY SAMUEL LOVEMAN. Preface by Benjamin de Casseres. 8 x 5½. 350 copies. 1926

3. SONGS OF FOUR DECADES. BY ARTHUR H. GOODENOUGH. 8⅜ x 5½. 315 copies. 1927

4. OUT OF THE PAST. BY CHARLES H. FOWLE. 400 copies. 1927

5. THE RECLUSE: AN OCCASIONAL MAGAZINE. No. I. 4to, pp 36. 318 copies, none for sale. 1927

6. WHITE FIRE. BY JOHN RAVENOR BULLEN. 280 copies, and 24 bound in full leather, not for sale. 1927

7. ECSTASY. BY DONALD WANDREI. 9¼ x 6¼. 322 copies. 1928

8. OLD WORLD FOOTPRINTS. BY MRS. WILLIAM B. SYMMES. 308 copies, none for sale. 1928

9. LAND OF ALLEN AND OTHER VERSE. BY WALTER J. COATES. 500 copies. 1928

10. THE SHUNNED HOUSE. BY H. P. LOVECRAFT. 300 copies. 1929

THE RECTORY PRESS (1880–)

THE REV. G. W. L'ESTRANGE, Killylea, Ireland

A private press devoted chiefly to local church work, with occasional excursions into book making. (T 222)

THE REIGATE PRESS (—1905—)

WILLIAM BERNARD ADENEY AND JOHN MADDEN
South Park, Reigate, Surrey

A private affair; one book with the above date has been heard of.

ALEXIAS RHARTOUROS (—1560—)

—: R 25 :—

The location is not known, but one item has come to light:

1. ΔΙΔΑΧΑΙ. Printed entirely in Greek letter. Sm 4to. Feb 15 1560

THE RICCARDI PRESS (1909–)

Imprint of Publishers to the Medici Society; Philip Lee Warner to 1925, succeeded by Nigel de Grey

—: R 164, T 148 :—

All books are printed in the Riccardi type, either 14 point or 11 point, on hand-made paper with the Riccardi watermark (except as noted). Two prices of paper copies indicate choice of binding; Michalet boards with canvas back, or limp vellum or parchment. Vellum copies are bound in limp Kelmscott vellum.

FIRST SERIES: Quarto, 10¼ x 7¾, 14 point type, illustrations in color by the Medici Process.

1. THE SONG OF SONGS WHICH IS SOLOMON'S. 10 watercolor drawings by W. Russell Flint. Pp 16. 500 paper, 2 and 2½ guineas; 17 vellum, 12 guineas. 1909

2. THE THOUGHTS OF THE EMPEROR MARCUS AURELIUS ANTONINUS. Translated by George Long. 12 watercolor drawings by W. Russell Flint. Pp 110. 500 paper, 2½ and 3 guineas; 17 vellum, 15 guineas. 1909

3. LE MORTE D'ARTHUR. BY SIR THOMAS MALORY, KNT. From the text of William Caxton, edited by Alfred W. Pollard. 4 vols, pp xx + 170, xvi + 182, xvi + 210, xvi + 214. 500 paper, 10 and 12 guineas; 12 vellum, 60 guineas. 1910–11

4. EVERYMAN: A MORALITY PLAY. Edited by Frank Sidgwick. 10 watercolor drawings by J. H. Amchewitz. Pp xiv + 38. 500 paper, 2 and 2½ guineas; 12 vellum, 12 guineas. 1911

5. THE HEROES: OR GREEK FAIRY TALES FOR MY CHILDREN. BY CHARLES KINGSLEY. 12 watercolor drawings by W. Russell Flint. Pp xviii + 116. 500 paper, 2½ and 3 guineas; 12 vellum, 15 guineas. 1912

6. THE CANTERBURY TALES. BY GEOFFREY CHAUCER. 36 watercolor drawings by W. Russell Flint. 3 vols, Pp x + 238, x + 220, x + 186. 500 paper, 7½ and 9 guineas; 12 vellum, 45 guineas. 1913

7. THE FIRST BOOK OF MOSES CALLED GENESIS. 10 watercolor drawings by E. Cayley Robinson. Pp xvi + 90. 500 paper, 2½ and 3 guineas; 12 vellum, 15 guineas. 1914

8. THE IDYLS OF THEOCRITUS, BION AND MOSCHUS. Rendered into English Prose, with an Introductory Essay, by Andrew Lang. 20 watercolor drawings by W. Russell Flint. 2 vols, pp xvi + 96, xii + 32. 500 paper, 8½ and 15 guineas; 12 vellum, £40. 1920

SECOND SERIES; SCRIPTORUM CLASSICORUM BIBLIOTHECA RICCARDIANA: 9½ x 6¾, 14 point type, printed in black and blue.

1. QUINTI HORATI FLACCI OPERA OMNIA. Edited by E. C. Wickham. Pp x + 292. 1000 paper, 16s and 25s; 16 vellum, 15 guineas. 1910

2. CATULLI, TIBULLI, PROPERTI CARMINA QUAE EXTANT OMNIA. Edited by Robinson Ellis, John P. Postgate, John S. Phillimore. Pp viii + 320. 1000 paper, 1 and 1½ guineas; 16 vellum, 20 guineas. 1911

3. P. VERGILI MARONIS OPERA OMNIA. Edited by John P. Postgate from the text of Henry Nettleship. 2 vols, pp viii + 204, x + 216. 525 paper, 1½ and 2½ guineas; 12 vellum, 30 guineas. 1912

4. APULEI PSYCHE ET CUPIDO. From the text of L. C. Purser. Pp vii + 44. 525 paper, 6s and 15s; 12 vellum, 4½ guineas. 1913

5. GAI JULI CAESARIS COMMENTARII. From the text of T. Rice Holmes. Pp xiv + 252. 525 paper, 1 and 1½ guineas; 12 vellum, 20 guineas. 1914

THIRD SERIES: Octavo, 9⅛ x 6¼, both type sizes as noted.

1. THE STORY OF GRISELDA. From the Decameron of Boccaccio. Pp 20, 14 pt. 500 Batchelor, wrappers 5s, boards 7s 6d, vellum 12s 6d; 12 vellum, 2 guineas. 1909

2. THE KING WHO KNEW NOT FEAR. BY O. R. Pp 32, 11 pt. 500 paper, 5s and 10s 6d; 30 large paper, 10½ x 7¾, pigskin, 42s. 1912

3. THE REVIVAL OF PRINTING. A bibliographical catalogue of works issued by the chief modern English Presses, with an Introduction by ROBERT STEELE. 17 type reproduction plates. Pp xxxiv + 92, 14 pt. 355 ordinary, 16s and 25s; 12 vellum, 15 guineas. 1912

4. MARIUS THE EPICUREAN: HIS SENSATIONS AND IDEAS. BY WALTER PATER. 2 vols, pp x + 148, viii + 138, 11 pt. 1000 paper, boards, 30s, pigskin 2½ guineas; 12 vellum, £25. 1913

5. THE INDIAN STORIES OF F. W. BAIN. 13 vols, 14 pt. (I) A Digit of the Moon, pp xx + 98, 1913; (II) The Descent of the Sun, pp xvi + 90, 1913; (III) A Heifer of the Dawn, pp xiv + 62, 1914; (IV) In the Great God's Hair, pp xiv + 74, 1914; (V) A Draught of the Blue, pp xviii + 72, 1914; (VI) An Essence of the Dusk, pp xviii + 74, 1914; (VII) An Incarnation of the Snow, pp xxii + 72, 1914; (VIII) A Mine of Faults, pp xviii + 96, 1914; (IX) The Ashes of a God, pp xxii + 102, 1914; (X) Bubbles of the Foam, pp xx + 106, 1914; (XI) A Syrup of the Bees, pp xx + 94, 1914; (XII) The Livery of Eve, pp xviii + 108, 1919; (XIII) The Substance of a Dream, pp xxiv + 152, 1920. 500 paper, £8 14s 6d and 15½ guineas; no vellum. 1913–1920

6. THE SONNETS OF WILLIAM SHAKESPEARE. Pp iv + 80, 11 pt. 1000 paper, 6s and 12s 6d; 12 vellum, 9 guineas. 1913

7. RUBAIYAT OF OMAR KHAYYAM. Translation of Edward Fitzgerald. Pp xxiv + 24, 11 pt. 1000 paper, 5s and 10s 6d; 12 vellum, 5 guineas. 1913

8. A SHROPSHIRE LAD. BY A. E. HOUSMAN. Pp x + 50, 11 pt. 1000 paper, 7s 6d and 15s; 12 vellum, 12 guineas. 1914

9. IN MEMORIAM. BY ALFRED LORD TENNYSON. Pp viii + 94, 11 pt. 1000 paper, 6s and 12s 6d; 12 vellum, 9 guineas. 1914

10. KNICKERBOCKER PAPERS. From *The Sketch Book* by WASHINGTON IRVING. Pp viii + 55, 11 pt. 1000 paper, 6s and 12s 6d; 12 vellum, 5 guineas. 1914

11. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. Pp 30, 11 pt. 1000 paper, 5s and 10s 6d; 12 vellum, 5 guineas. 1914

12. ALICE'S ADVENTURES IN WONDERLAND. BY LEWIS CARROLL. Illustrations by John Tenniel. Pp xii + 134, 14 pt. 1000 paper, 15s and 21s; 12 vellum, 12 guineas. 1914

13. THE COLLECTED POEMS OF RUPERT BROOKE. Pp x + 158, 14 pt. 1025 paper, 40s and 60s; 13 vellum, 25 guineas. 1919

14. THE ROADMENDER. BY MICHAEL FAIRLESS. Pp x + 110, 14 pt. 1025 paper, 25s and 42s; 15 vellum, 18 guineas. 1920

15. THE SELECTED POEMS OF THOMAS HARDY. Pp x + 146, 14 pt. 1025 paper, 1½ and 2½ guineas; 14 vellum, 20 guineas. 1921

16. THE KING OF THE GOLDEN RIVER. BY JOHN RUSKIN. *Announced but not issued.*

17. ATALANTA IN CALYDON: A TRAGEDY BY ALGERNON CHARLES SWINBURNE. Pp xx + 82, 14 pt. 1000 paper, 15s and 21s; 12 vellum, 12 guineas. 1923

FOURTH SERIES; MEMORABILIA: 6 x 4½, on rag paper, wrappers.

A—Not illustrated, 1s each.

1. A BOOK OF CAROLS. 1915

2. NOËLS FRANÇAIS. 1915

3. QUIA AMORE LANGUEO *and* RICHARD DE CASTRES PRAYER TO JESUS. 1915

4. ODE ON THE MORNING OF CHRIST'S NATIVITY. BY JOHN MILTON. 1915

5. ELEGY WRITTEN IN A COUNTRY CHURCHYARD AND OTHER POEMS. BY THOMAS GRAY. 1915

6. THE HAPPY WARRIOR AND OTHER POEMS. BY WILLIAM WORDSWORTH. 1915

7. CHRISTMAS EVE. BY ROBERT BROWNING. 1915

8. EASTER DAY. BY ROBERT BROWNING. 1915

9. EASTER POEMS. Selected by C. A. Miles. 1916

10. POEMS OF THE LIBERATION OF ITALY. BY E. B. BROWNING. *Announced but not issued.*

11. WAR POEMS BY ALFRED LORD TENNYSON. *Announced but not issued.*
12. THE IDEAL OF CITIZENSHIP. Translated from THUCYDIDES by A. E. Zimmern. 1916

B—Illustrated, 1s 6d each.

1. THE VISITATION OF MARY. 1915
2. THE ADORATION OF THE MAGI. 1915
3. THE FLIGHT INTO EGYPT. 1915
4. TWELVE SCENES FROM THE LIFE OF CHRIST AFTER DUCCIO. 1915
5. ST. GEORGE THE MARTYR. 1915
6. ST. FRANCIS OF ASSISI. 1915
7. GREAT ELIZABETHANS. 1916
8. GREAT VICTORIANS. 1916
9. PORTRAITS OF CHRIST. 1916
10. THE LAST SUPPER. 1916
11. GREAT GEORGIANS. *Announced but not issued.*
12. DANTE IN ART. 1916
13. JEAN FRANÇOIS MILLET, PAINTER OF LABOUR. 1916
14. ST. MICHAEL. 1916
15. ST. CHRISTOPHER. 1916
16. THE ANNUNCIATION. 1916

Published jointly by the Medici Society and the Fleuron :
ON TYPE FACES. Examples of the use of type for the printing of books, with an Introduction and Notes by STANLEY MORISON. Many reproductions of types. 12 x 9¼, pp xiv + 104, 14 pt Riccardi. 750 Van Gelder simili Japon, 30s. 1923

RIMINGTON & HOOPER (1927–)

R. CRITCHELL RIMINGTON* AND NATHANIEL L. HOOPER,
24 East 82nd Street, New York City

—: R 173 :—

These publishers are adhering very closely to the private press tradition in both editing and presentation. The four titles here given are issued as the "Holly Editions," and the series is complete. Future publications will be known as the "Savoy Editions." These books have been produced at The Lakeside Press, Chicago, under the personal supervision of William A. Kittredge.

1. A CHRISTMAS TREE and WHAT CHRISTMAS IS AS WE GROW OLDER. Introduction by William Lyon Phelps; Prefaces by Jesse Lee Bennett and Charles Collins; Embellishments by Marjorie Simmonson. 8½ x 5½, pp 64. 250 copies (200 for sale), boards, $3.50. October 15 1927

2. POOR RICHARD'S ALMANACK. (Almanacks of 1733, 1749, 1756, 1757, and 1758, completely in type and facsimile.) Foreword by Phillips Russell; Note by Sidney Merriam. Illustrated. 9¼ x 6¼, pp 144. 350 copies (300 for sale), basketcloth, $8.00. April 10 1928

3. COMMON SENSE. BY THOMAS PAINE. Introduction by William M. van der Weyde. Illustrated. 8⅛ x 6, pp 138. 376 copies, buckram, $10.00. April 20 1928

4.† THE GOLD BUG. BY EDGAR ALLAN POE. (First complete and definitive edition.) Introduction by Hervey Allen; Notes by Thomas Olive Mabbott. 9 illustrations. 8⅛ x 6⅛, pp 100. 377 copies, buckram, $10.00. May 22 1928

In preparation : THE SAVOY EDITIONS :

ZADIG. BY M. DE VOLTAIRE. Illustrated by Valenti Angelo. 999 copies, $10.00. *Printed by the Georgian Press.*

PUNCH AND JUDY. BY GEORGE CRUIKSHANK. 28 illustrations by the author, decoration by Rudolph Ruzicka, and foreword by Tony Sarg. 376 copies, $15.00. *Printed by D. B. Updike, The Merrymount Press.*

TRUE TRAVELS OF JOHN SMITH. Foreword by John Gould Fletcher and bibliographical note by Lawrence C. Wroth. Illustrations. 377 copies, $20.00. *Printed by the Georgian Press.*

VOYAGES OF THE COMPANIONS OF CHRISTOPHER COLUMBUS. BY WASHINGTON IRVING. Foreword by Van Wyck Brooks. *Designed by W. A. Kittredge; printed by The Lakeside Press.*

The Savoy Editions will be distributed by Doubleday, Doran & Company, Garden City, New York.

THE ROBERTS PRESS (—1875—)

ROBERT ROBERTS, Boston, Lincolnshire

The one book discovered was issued to confute a correspondent of *Notes and Queries* who had accused Herrick of lifting the theme of his beautiful lyric, *Gather Ye Rosebuds While Ye May*, from Ausonius. It is a compilation of passages from Chaucer, Spenser, Fairfax, Daniel, Carew, Fanshawe, Giles Fletcher, and other authors, in which the life of a man is compared to a rose or other flower.

1. POESIES OF ROSES. 30 copies. 1875

THE ROCHESTER PRESS (1858–1876)

EDWIN ROFFE, 48, Ossulston Street, Somers Town, London

—: R 18, D 152 :—

Mr. Roffe was one of the old school of engravers on steel and maintained this private press for the joy he derived from it in his "Leisure-time." He built the press himself, using a carpenter's common handscrew as the fundamental.

1. MY DIARY OF SIXTY-THREE DAYS. BY ROBERT CABELL ROFFE (the printer's father). Notes and illustrations by Alfred, Felix, and Edwin Roffe. 4 woodcuts. Sm 4to, pp 40. 50 copies, and 4 large paper. 1858

2. LEEDS: OUR GRANDFATHER'S NATIVE VILLAGE. BY ALFRED, FELIX, AND EDWIN ROFFE. 2 portraits and a view of Leeds. Sm 4to, pp 66. 30 copies. 1859

3. THE MAIDSTONE MISCELLANY: or Leeds and Farleigh Archaeologia. With woodcuts. Sm 4to, pp 69. 12 copies. 1860

4. THE GRAND MASTER. Extracts from correspondence between Robert Cabell Roffe and Thomas Molineux. Edited by Alfred Roffe. Sm 4to, pp 78. 20 copies. 1860

5. A RYGHTE GOODLIE LYTTLE BOOKE OF FRISKET FANCIES, set forth for Bibliomaniacs! by EDWIN ROFFE. Sm 4to, pp viii + 30. 12 copies. 1861

6. MY ORCHARD OF KENTISH CHERRIES. Supplement to No. 3. Sm 4to, pp xii + 47 + ix. 12 copies. 1862

7. TIME'S TUNEFULL TABOR. BY EDWIN ROFFE. Sm 4to, 27 leaves. 12 copies. 1862

8. WALKS IN THE WAY OF OLD WEEVER! BY EDWIN ROFFE. Sm 4to, 51 leaves. 16 copies. 1862

9a. THE TOMB SEEKER. BY EDWIN ROFFE. Sm 4to, pp xx + 71 (but 40 to 69 omitted intentionally). 16 copies. 1863

Bound up with Mr. Dobell's copy was also:

9b. FUNERAL RECORDS. Sm 4to, pp 28. 1863

10. A PERAMBULATING SURVEY . . . of the Parish of Saint Pancras. By EDWIN ROFFE. In Three Books (bound in one volume). Sm 4to, pp vi + 13 + 11 + 14. 16 copies. 1865

Another copy is known, without the Introduction and with the text printed on only one side of the leaf.

11. THE AUTOBIOGRAPHY . . . OF JOHN GEORGE WILLE, "Graveur du Roi." Translated from the French by Alfred Roffe. With a portrait. Sm 4to, pp 27. 15 copies. 1872

12. A MUSICAL TRIAD FROM SHAKESPEARE. BY ALFRED ROFFE. Sm 4to, pp 95. 1872

13. THE PRIVATE PRINTER, HIS BALLAD BOOK—ALSO HIS CATNACH GARLAND. Sm 4to, pp xlv + 14. 15 copies. 1875

14. SOME BIBLIOGRAPHY UNTO "VENUS AND ADONIS." Sm 4to, pp 21. 1876

The above list is taken from Dobell, who states that Roffe printed one or two other books.

THE ROEHAMPTON PRESS (1848–1851)

JANE FRANCES BICKERSTETH, Roehampton, Surrey

This Press was maintained by the only daughter of Lord Langdale, afterwards Countess Teleki, when she was about twelve years old, with the co-operation of Sir Anthony Panizzi, Chief Librarian of the British Museum. Each number of the "periodicals" consists of a single page, "published at 1 farthing." One is inscribed: "First edition of this number. Only two copies printed."

1. THE ELF. 31 numbers. May 1 to December 31.

2. THE FAIRY. 18 numbers. April 3 to September 24.

3. THE MITE. 78 numbers. September 24 to March 31.

BRUCE ROGERS, Designer of Books

—: R 143 :—

The only way of inserting in this volume a complete list of the books designed by Bruce Rogers would be to copy the comprehensive bibliography of Frederic Warde (No. 25, below), a procedure which is, of course, not to be considered, even if it were possible. The following list supplements that record, bringing it down to the end of 1928. This data was compiled by Miss Alice Lerch, of the New York Public Library, through whose courtesy and generosity it is here given. Any references to it should be to "The Lerch Extension of the Warde Bibliography," the present compiler having no connection with it except in the way of gratitude.

AT THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE :

1. ECHOES OF MANY MOODS. BY CHARLES KELSEY GAINES. 8vo, pp 120. 500 Louvain, 100 Navarre, boards, cloth back. *Mount Vernon : Privately printed.* 1920

2. CHRISTMAS EPITHALAMIUM. BY HERVEY ALLEN. 12mo, 8 leaves. 325 Van Gelder, boards. *20 copies had been previously printed in 1923.* 1925

3. †THE ACTING VERSION OF THE GREEN HAT. BY MICHAEL ARLEN. 8vo, pp 108. 175 for sale, special green tint H M, boards. *New York : Doran.* 1925

4. †RODERIGO OF BIVAR. BY THOMAS STURGE MOORE. 8vo, pp 51. 500 B R Rag; 25 H M, signed. 1925

5. †XXVIII SONNETS. BY ELIZABETH LOWELL PUTNAM. 8vo, pp 28. 250 Kelmscott, boards. 1925

6. †SKALLAGRIM (GRIM THE BALD): AN OPERETTA IN THREE ACTS. BY RICHARD WEST SAUNDERS. 8vo, pp 53. 500 on B R Rag, boards. *New York : Privately printed.* 1925

7. †STUDIES ON MODERN PAINTERS. BY ARTHUR SYMONS. 8vo, pp 88. 600 ordinary, 85 Kelmscott, boards. 1925

8. LIFE ETERNAL. BY GABRIEL WELLS. 4to, 2 leaves. Canson & Montgolfier H M, unbound. 1925

9. LIFE TEMPORAL. BY GABRIEL WELLS. 4to, 2 leaves. Rives, unbound. 1926

10. †PERSEPHONE. BY JOHN DRINKWATER. Decorative illustrations. 10½ x 6¾, 8 leaves, Centaur, black and gold. 555 San Marco, cloth. Printed 1924; published 1926

11. ON DRY-COW FISHING AS A FINE ART. BY RUDYARD KIPLING. 12mo, pp 12. 176 Dutch paper, boards. *Cleveland : The Rowfant Club.* 1926

12. †PERRONIK THE FOOL. BY GEORGE MOORE. 8vo, pp 68, Granjon. 785 B R Rag, boards. 1926

13. †THE GLORY OF NEW YORK. JOSEPH PENNELL. Introduction by Elizabeth Robins Pennell. Folio, 10 leaves + 24 colored plates, Granjon. 355 Smithsonian, cloth. *New York : Rudge, No. 26.* 1926

14. AMY LOWELL : A MOSAIC. BY GEORGE HENRY SARGENT. 8vo, pp 28. 450 Navarre, boards. 1926

15. †ANCIENT BOOKS AND MODERN DISCOVERIES. BY SIR FREDERICK GEORGE KENYON. 30 collotype plates. 12½ x 9, pp ix + 83 + colophon + plates, Lutetia, black and brown. 350 Kelmscott, boards, vellum back. *Chicago : The Caxton Club.* 1927

16. †THE HEART'S JOURNEY. BY SIEGFRIED SASSOON. 8vo, pp 28. 590 ordinary, boards (and 9 on green H M). *Crosby Gaige No. 2*, and *London : William Heinemann, Ltd.* 1927

17. †CHAMP FLEURY. BY GEOFFROY TORY. Translated into English and annotated by George B. Ives. Folio, pp xxiii + 208. 390 copies, 7 large paper H M, boards. *New York : The Grolier Club.* 1927

18. FIFTY ROMANCE LYRIC POEMS. Collected and Translated by Richard Aldington. 7¼ x 4½, pp xxiv + 240, Granjon. 900 B R Rag, cloth (and 9 on green H M). *Crosby Gaige No. 5.* 1928

19. †LETTERS OF JOSEPH CONRAD TO RICHARD CURLE. Edited with an Introduction and Notes by Richard Curle. Portrait frontispiece. 8½ x 6¼, 104 leaves, Scotch. 850 Hadrian, boards (and 9 on green H M). *Crosby Gaige No. 10.* 1928

20. †THE SISTERS. BY JOSEPH CONRAD. Introduction by Ford Madox Ford. 8¾ x 6, pp 69, Scotch. 926 Glaslan, boards (and 9 on green H M). *Crosby Gaige No. 11.* 1928

21. †THE PSALMS OF DAVID IN METRE ACCORDING TO THE VERSION APPROVED BY THE CHURCH OF SCOTLAND. Introduction by William Allan Neilson. 12mo, pp 369, Granjon. 300 on B R Rag, cloth. *Cambridge: Washburn and Thomas.* 1928

22. MONMOUTH, A TRAGEDY. BY ROBERT LOUIS STEVENSON. Introduction and Notes by Charles Vale. 8vo, pp 75. 250 Arches, boards, cloth back. 1928

23. THE SILVER CAT AND OTHER POEMS. BY HUMBERT WOLFE. 8vo, 16 leaves. 780 Strathmore Artlaid, boards. *The Bowling Green Press No. 3,* and *London : Ernest Benn, Ltd.* 1928

AT THE HARVARD UNIVERSITY PRESS:

24. †THE PASSPORTS PRINTED BY BENJAMIN FRANKLIN AT HIS PASSY PRESS. 3 facsimiles. 4to, pp 10. 505 Arches, boards. *Ann Arbor : The William L. Clements Library.* 1925

25. †BRUCE ROGERS, DESIGNER OF BOOKS. BY FREDERIC WARDE. With a list of books printed under Mr. Rogers' supervision. Regular edition, 8¾ x 5¾, pp 75 + 15 leaves of illustrations, cloth; special edition 210 H M, pp 77 + 20 leaves of illustrations, autograph in place of printed name in title-page, boards. *Cambridge : Harvard University Press.* 1925

26. †THE HISTORY OF THE TRANSLATION OF THE BLESSED MARTYRS OF CHRIST, MARCELLINUS AND PETER. English Version by Barrett Wendell. 8vo, pp 3 + 114. 500 B R Rag, cloth. 1926

27. THE WEDGEWOOD MEDALLION OF SAMUEL JOHNSON. A Study in Iconography. By CHAUNCEY BREWSTER TINKER. 4to, pp 16, 8 leaves, 8 plates. 385 green tint H M, boards. 1926

28. LATE NEWS OF THE EXCURSIONS AND RAVAGES OF THE KING'S TROOPS ON THE NINETEENTH OF APRIL, 1775. As set forth in the narratives of Lieut. William Sutherland of His Majesty's 38th Regiment of Foot and of Richard Pope of the 47th Regiment. 2 facsimiles. 8vo, pp 32. 163 Glaslan, boards, cloth back. *Cambridge : Printed by the Press at Harvard College for the Club of Odd Volumes.* 1927

29. BIBLIOGRAPHY OF THE WORKS OF RUDYARD KIPLING. BY FLORA V. M. LIVINGSTON. Facsimiles. 8vo, pp xviii + 523. 750 copies, cloth; 55 large paper B R Rag. *New York : E. H. Wells and Company.* 1927

30. †BENJAMIN FRANKLIN'S PROPOSALS FOR THE EDUCATION OF YOUTH IN PENNSYLVANIA, 1749. 4to, pp viii + 5–35. 300 Vidalon, boards. *Ann Arbor : The William L. Clements Library.* 1927

31. †JOHN BARNARD AND HIS ASSOCIATES. 8vo, pp 34. 160 green tint H M, boards. 1927

32. A NEW PORTRAIT OF JAMES BOSWELL. BY CHAUNCEY BREWSTER TINKER AND F. A. POTTLE. 4to, pp 17 + 10 leaves with 8 portraits; colored frontispiece portrait. 425 H M, boards. 1927

AT THE HARBOR PRESS :

33. PRESENTATION VOLUME TO MEMBERS OF THE DOUBLE CROWN CLUB, LONDON. 8vo, 4 page folder, containing 16 pp of illustrations from the specimens in Warde's book. *Harbor No. 3.* May 1926

AT THE PYNSON PRINTERS :

34. PORTRAITS OF WASHINGTON. Illustrated with elegant engravings on steel. Introductory note by Bruce Rogers. Oblong 48mo, cover-title, 1 leaf, 2 plates of 12 portraits. Limited edition, not for sale. Boards. 1927

THE ROGERS PRESS (1884–1892)

DR. BERTRAM M. H. ROGERS,
8 Beaumont Street, Oxford and Clinton, Bristol

Mr. Madan states that Dr. Rogers printed only a very few small pieces, among which were "The Members and Rules of a Whist Club" and some "Testimonials for a Chair of Chemistry." (F M 167)

THE ROMNEY STREET PRESS (1915–1918)

FRANCIS MEYNELL, 67 Romney Street, Westminster, London
For history and list see T 155.

THE ROSE VALLEY PRESS (1903–1904)

The printing department of an arts and crafts community with which Horace Traubel was actively associated.

The only items discovered are five numbers of a little magazine, *The Artsman*, running from October 1903 to February 1904 and devoted almost entirely to community work and statements of ideals.

*THE ROYCROFT SHOP** (1896–)

ELBERT HUBBARD, East Aurora, New York

—: R 125 :—

Because of the serious difficulty of deciding just when the Roycroft books ceased to be private press items and became chiefly commercial, the list is arbitrarily cut off at the end of 1900. The five years probably include all the freshness of the initial impulse.

1. THE SONG OF SONGS. 1896
2. THE JOURNAL OF KOHELETH. ELBERT HUBBARD. 1896
3. ART AND LIFE. VERNON LEE (VIOLET PAGET). 1896
4. ON GOING TO CHURCH. GEORGE BERNARD SHAW. 1896
5. RUSKIN-TURNER. ELBERT HUBBARD. 1896
6. THE LEGACY. ELBERT HUBBARD. 1896
7. GLYNNE'S WIFE. JULIA DITTO YOUNG. 1896
8. LOVE BALLADS OF THE XVITH CENTURY. 1897
9. UPLAND PASTURES. ADELINE KNAPP. 1897
10. IN THE TRACK OF THE BOOK-WORM. IRVING BROWNE. 1897
11. THE BOOK OF JOB. 1897
12. SESAME AND LILIES. JOHN RUSKIN. 1897
13. THE DESERTED VILLAGE. OLIVER GOLDSMITH. 1898
14. SONNETS FROM THE PORTUGUESE. ELIZABETH B. BROWNING. 1898
15. LOVE-LETTERS OF A MUSICIAN. MYRTLE REED. 1898
16. HAND AND BRAIN. A Symposium by Morris, Wallace, Salt, Allen, Shaw, and Carpenter. 1898
17. AS IT SEEMS TO ME. ELBERT HUBBARD. 1898
18. FLUSH OF JUNE. M. B. JORDAN. 1898
19. A DREAM OF JOHN BALL. WILLIAM MORRIS. 1898
20. THE DIPSY CHANTY. RUDYARD KIPLING. 1898
21. PHILISTINE SERMONS. From *The Philistine*. 1898
22. CONFESSIONS OF AN OPIUM-EATER. THOMAS DE QUINCEY. 1898
23. ESSAYS OF ELIA. CHARLES LAMB. 1899
24. RUBAIYAT OF OMAR KHAYYAM. EDWARD FITZGERALD. 1899
25. ON THE HEIGHTS. E. AUERBACH. 1899
26. PERSIAN PEARL. CLARENCE S. DARROW. 1899

27.	BALLADS OF A BOOK-WORM. IRVING BROWNE.	1899
28.	THE ANCIENT MARINER. SAMUEL TAYLOR COLERIDGE.	1899
29.	TIME AND CHANCE. ELBERT HUBBARD.	1899
30.	A MESSAGE TO GARCIA. ELBERT HUBBARD.	1899
31.	ESSAY ON FRIENDSHIP. RALPH WALDO EMERSON.	1899
32.	THE SONNETS OF SHAKESPEARE.	1899
33.	AUCASSIN AND NICOLETE. ANDREW LANG.	1899
34.	THE INTELLECTUAL LIFE. PHILIP GILBERT HAMERTON.	1899
35.	THE LIFE OF ALI BABA. ELBERT HUBBARD.	1899
36.	WALT WHITMAN. ROBERT LOUIS STEVENSON.	1900
37.	THE CITY OF TAGASTE. ELBERT HUBBARD.	1900
38.	THE KING OF THE GOLDEN RIVER. JOHN RUSKIN.	1900
39.	THE LAST RIDE. ROBERT BROWNING.	1900
40.	A CATALOG AND SOME COMMENT.	1900
41.	CHRISTMAS EVE. ROBERT BROWNING.	1900
42.	THE HOUSE OF LIFE. DANTE GABRIEL ROSSETTI.	1900
43.	MAUD. ALFRED TENNYSON.	1900

WILLIAM EDWIN RUDGE,* Publisher

475 Fifth Avenue, New York

—: R 158 :—

This list represents the books which Mr. Rudge has both printed and published. Those that he has printed for others are not included, but his name will be found often in the lists of American publishers. The Press is at Mount Vernon, N. Y.

Contrary to the arrangement in chronological order observed in other lists, this is arranged alphabetically without dates, as supplied by Mr. Rudge's office.

1. ADVENTURES IN AMERICANA 1492–1897. A Selection of Books from the Library of Herschel V. Jones. Preface by Wilberforce Eames. 2 vols, 12 x 9, pp 336 each vol, Granjon. 200 W E R Rag, cloth, $125.00. *Title-page designed by Bruce Rogers.*

2. †THE ALPHABET. BY FREDERIC W. GOUDY. 12½ x 9½, pp 44 + 27 leaves plates, Kennerley. Cloth, $6.00.

3. †AMERICA CONQUERS DEATH. BY MILTON WALDMAN. 8½ x 5⅞, pp 32, Baskerville. 500 Navarre, boards, $5.50. *Designed by W. A. Dwiggins.*

4. ARMS & ARMOR. A MISCELLANY FOR BASHFORD DEAN. 12 x 9, pp x + 110, Caslon. 100 W E R Rag, boards, $15.00.

5. ART BY THE WAY. BY TIMOTHY COLE. 8⅜ x 5¼, ii + 38, Italian Oldstyle. 750 B R Rag, boards, $4.00.

6. ART OF JAPAN. BY LOUIS V. LEDOUX. 9 x 6, pp 86, Caslon. Ordinary, boards, $3.00.

7. CERTAIN LETTERS OF JAMES HOWELL. 9 x 5⅞, pp xiv + 90, Garamont. 1000 B R Rag, boards, $6.00. *Typography by Frederic W. Goudy.*

8. CHALLENGE OF LIFE. BY JUDGE CHARLES F. MOORE. 9¼ x 6⅛, pp xiv + 176, Linotype Oldstyle. Ordinary, boards, $2.50.

9. CHRISTMAS DINNER. BY WASHINGTON IRVING. 6⅜ x 4¼, pp 32, Linotype Oldstyle. Ordinary, boards, $2.00. *Typography by Bruce Rogers (Warde 175).*

10. COMMON PLACE BOOK OF WALPOLE. BY W. S. LEWIS. 4⅜ x 2⅝, pp 46 + 56, Caslon. 500 B R Rag, boards, cloth case, $15.00.

11. COMRADESHIP. BY JUDGE CHARLES F. MOORE. 9⅛ x 6, pp viii + 50, Italian Oldstyle. Ordinary, boards, $1.00.

12. CONSIDERATIONS ON ENGRAVING. BY TIMOTHY COLE. Wood-engraved frontispiece by the author. 9 x 6, pp 15, black and red. Head, boards, $5.00.

13. CONTEMPORARY AMERICAN PORTRAIT PAINTERS. BY CUTHBERT LEE. 50 aquatone reproductions and 50 pp text. 1000 ordinary, $15.00.

14. THE CRUCIBLE (BY BURNS OF THE MOUNTAINS). JAMES ANDERSON BURNS. 9 x 5¾, pp 128, Caslon. Ordinary, cloth, $2.00.

15. DAME PERKINS & THE OLD GREY MARE. BY ALFRED STODDART. 6⅞ x 5, pp 24. 500 Aurelian, cloth, $3.00.

16. CHARLES DEMUTH. BY A. E. GALLATIN. 11 x 8, pp xiv + 70, Garamont. 450 ordinary, boards, $8.50.

17. THE DOOR IN THE WALL. BY H. G. WELLS. 14½ x 11, pp 153, Kennerley. Glaslan, boards, $15.00. *Typography by Frederic W. Goudy.*

18. EARLY AMERICAN TRADE CARDS. BY BELLA C. LANDAUER. 11⅛ x 8⅛, pp 25 + xliv, Caslon. 550 B R Rag, cloth; regular edition, $15.00; de luxe, $25.00.

19. ELEMENTS OF LETTERING. BY FREDERIC W. GOUDY. 12½ x 9½, pp 49, Kennerley. Cloth, $5.00.

20. FAIRY MYTHOLOGY. BY AUGUST RAYMOND KIDDER. 9¼ x 6¼, pp 14, Caslon, ordinary, boards, 50c.

21. FIFTY PRINTS. Exhibited by the American Institute of Graphic Arts. Introduction by Rockwell Kent. 12 x 9¼, pp x + 52, Bodoni. 500 W E R Rag, boards, $10.00. *Designed by Frederic Warde.*

22. BENJAMIN FRANKLIN IN OIL AND BRONZE. BY JOHN CLYDE OSWALD. 12½ x 9, pp iv + 60, Caslon. 1000 B R Rag, cloth, $10.00.

23. GALÁPAGOS ON THE ARA. BY WILLIAM K. VANDERBILT. Regular edition, $65.00; de luxe, $75.00.

24. GARRICK, THREE PLAYS. BY ELIZABETH P. STEIN, PH.D. 9¼ x 6, pp xii + 154, Caslon. 490 Vidalon, boards; regular, $6.00; de luxe, $15.00.

25. †GLASS; ITS ORIGIN AND HISTORY. BY DR. EISEN. 2 vols, 9⅞ x 7⅞, pp xxvi + 374 and vi + 396, Caslon. 525 Aurelian, boards, $125.00.

26. †THE GLORY OF NEW YORK. BY JOSEPH PENNELL. Folio, 10 leaves and 24 colored plates, Granjon. 355 Smithsonian, cloth, $75. *Typography by Bruce Rogers (13).*

27. †THE GREEN HAT (ACTING VERSION). BY MICHAEL ARLEN. 9⅞ x 5½, pp 110, Scotch. 175 Green Maidstone, boards, $25.00. *Typography by Bruce Rogers (3).*

28. THE HAPPINESS OF OUR GARDEN. BY MRS. WILLIAM LOWELL PUTNAM. 10 x 7¾, pp ii + 34, Caslon. 750 Rives, boards, $3.00.

29. INSECTS AND GREEK POETRY. BY LAFCADIO HEARN. 7 x 4¼, pp 22, Caslon. 550 ordinary, boards, $3.00.

30. KIDD: A MORAL OPUSCULE. Verse by Richard J. Walsh; illustrations by George Illian. 9¼ x 7, 11 leaves, Goudy Newstyle, black and colors. 1000 H M, boards, $5.50. *Typography by Bruce Rogers (Warde 161).*

31. A LETTER FROM GEORGE INNESS TO RIPLEY HITCHCOCK. With aquatone reproduction of the original. 9¼ x 6, pp 22, Granjon. 200 B R Rag, boards, $5.00.

32. ABRAHAM LINCOLN. Woodblock print by TIMOTHY COLE. 14½ x 19, Japanese tissue, signed, $25.00.

33. LINCOLN STORIES. BY DAVID HOMER BATES. $2.50.

34. THE LOST CONTINENT OF MU. BY COL. JAMES CHURCHWARD. 9¼ x 6, pp xii + 316, Caslon. Ordinary, boards, $3.00.

35. THE LURE OF LONDON. BY DR. S. PARKES CADMAN. 7 x 4¼, pp 20, Caslon. Ordinary, boards, 75c.

36. MAP OF GREENWICH VILLAGE. Painted by KAJ KLITGAARD for the Whitney Studios. 25 x 32. $3.00.

37. MAP OF THE HOLY LAND. BY KAJ KLITGAARD. 29 x 21¾. $3.00.

38. MAP OF NEW YORK CITY. BY KAJ KLITGAARD. 26 x 37. $3.00.

39. GARI MELCHERS, PAINTER. 50 reproductions of paintings in aquatone and 1 in full color. 12 x 9, Garamont. Regular edition, $10.00; de luxe, including a signed etching by Melchers, Crane's Old Book, $50.00.

40. †MEN OF LETTERS OF THE BRITISH ISLES. BY T. SPICER-SIMSON. 11½ x 7⅞, pp 134, Garamont. 520 Rives, boards, $25.00. *Typography by Bruce Rogers (Warde 188).*

41. MONMOUTH. BY ROBERT LOUIS STEVENSON. 9 x 6, pp xvi + 80, Granjon. 250 copies, $25.00. *Typography by Bruce Rogers (22).*

42. NEW POEMS. BY FORD MADOX FORD. 9 x 6, pp 40. 325 B R Rag, boards, $7.50.

43. NEW YEAR'S EVE. BY CHARLES LAMB. 7½ x 4⅝, pp ii + 16. $2.00. *Typography by Bruce Rogers (Warde 176).*

44. NEW YORK ESSAYS. BY FORD MADOX FORD. 9¼ x 6, pp iv + 108, Caslon. 750 copies, boards, $5.00.

45. NORTH AMERICAN WILD FLOWERS. BY MARY VAUX WALCOTT. 5 vols. Library edition, $150.00; de luxe, $500.00. *Typography by Frederic W. Goudy.*

46. ONE THING AND ANOTHER. BY JUDGE CHARLES F. MOORE. 9¼ x 6⅛, pp xii + 262, Garamont. $10.00.

47. THE PALE WOMAN AND OTHER POEMS. BY SARA BARD FIELD. 8 x 5, pp x + 82, Granjon. $3.00.

48. PARADE OF THE PRESIDENTS. BY JUDGE CHARLES F. MOORE. 9⅜ x 6¼, pp vi + 166. $2.00. *Printed in Holland.*

49. THE PARTHENON. BY ROBERT W. GARDNER. $5.00.

50. †PERSEPHONE. BY JOHN DRINKWATER. 10½ x 6¾, 8 leaves, Centaur. 555 San Marco, cloth; regular edition, $12.00; signed, $25.00. *Typography by Bruce Rogers (10).*

51. PORTRAIT GALLERY OF AMERICAN EDITORS. BY DORIS ULMANN. $35.00. *Typography by Frederic W. Goudy.*

52. PORTRAITS OF JEWS. BY HANNAH R. LONDON. 10¼ x 7, pp x + 200, Caslon. 1000 B R Rag, boards, $10.00.

53. JOHN QUINN. Reproductions of his Collection. 11 x 8¾, pp iv + 200, Garamont. $5.00.

54. REALLY, MY DEAR: A PLAY IN ONE ACT BY CHRISTOPHER MORLEY. Illustrations by Johan Bull. 9½ x 6⅛, pp iv + 30, Caslon. 300 copies, boards, $5.00.

55. RELATION OF ART TO NATURE. BY JOHN W. BEATTY. 8½ x 5⅝, pp xvi + 78, Caslon. 950 Fabriano, $4.00. *Typography by Bruce Rogers (Warde 163).*

56. RELIGION OF THE SPIRIT. BY BASIL DE SELINCOURT. 8 x 5, pp 28. $3.00.

57. REVERSE ENGLISH. BY J. FRED ESSARY. 7⅜ x 4¾, pp x + 304, Caslon. $3.00.

58. †RODERIGO OF BIVAR. BY T. STURGE MOORE. 9 x 5⅞, pp 54, Italian Old-style. 500 B R Rag, boards, $6.00. *Typography by Bruce Rogers (4).*

59. THEODORE ROOSEVELT. Woodblock print by TIMOTHY COLE. 14½ x 19, Japanese tissue, signed, $25.00.

60. A SHEPHERD. BY HEYWOOD BROUN. 7⅞ x 5⅛, pp 14, Original Old-style italic. 250 Head, $4.00.

61. †SKALLAGRIM. BY RICHARD W. SAUNDERS. 8½ x 5½, pp viii + 54, 500 B R Rag, $5.00. *Typography by Bruce Rogers (6).*

62. SKYSCRAPERS OF NEW YORK. Plates by Vernon Howe Bailey. Introduction by Cass Gilbert. 16⅜ x 11, pp 54, Garamont. $15.00.

63. SONGS FOR ANNETTE. BY HERVEY ALLEN. 7¼ x 4⅜, pp. viii + 24, Granjon. 100 Zanders, boards, $7.50. *Designed by Frederic Warde.*

64. GILBERT STUART. BY LAWRENCE PARK. 4 vols, $100.00.

65. †STUDIES ON MODERN PAINTERS. BY ARTHUR SYMONS. 9½ x 6¼, pp vi + 90, Caslon. 600 (+ 85) Maidstone, boards, $7.50. *Typography by Bruce Rogers (7).*

66. THROUGH OLD ROADS TO COSMIC SEAS. BY ANDREW TODD MC CLINTOCK. $2.50.

67. †XXVIII SONNETS. BY MRS. WILLIAM LOWELL PUTNAM. 8⅝ x 5⅞, pp iv + 30, Oxford. 250 copies, boards, $7.50. *Typography by Bruce Rogers (5).*

68. †TWO SINGERS. BY CHARLES HANSON TOWNE. 9¼ x 6¼, pp 20, Deepdene. 350 Glaslan, boards, $6.00. *Typography by Frederic W. Goudy.*

69. THE WAY OF UMÉ. BY EDITH A. SAWYER. Introduction by William Elliott Griffis. 8 x 5½, pp xx + 146. $2.00.

70. WINGED VICTORY. BY BENJAMIN R. C. LOW. 8 x 5½, pp 110, Granjon. $5.00.

THE RUGBY PRESS (1889–)

GEORGE OVER, High Street, Rugby, England

Originally a private press, it has been absorbed into a larger commercial field; retaining, however, considerable of the early spirit, especially in occasional books. (T 223)

ARTHUR MARTIN RUSSELL, JR.* (1926–)

2721 Marine Street, South Bend, Indiana

Equipped with the very smallest size of engraver's proof press, which takes a sheet 8½ x 11, Mr. Martin is devoting occasional odd minutes to experimental typography. He says that if his work may be called a press, it is "an extremely private press," a hobby without practical intentions. Only one book has been produced so far, but there will probably be others.

1. PLACICOW. BY FRANCIS CABLES REED. With a map by James William Taylor, Jr. 9⅞ x 6⅜, Poliphilus and Blado. 30 Batchelor, boards covered with a different paper for each copy. *For private distribution.* December 1926

THE PRIVATE PRESS OF THOMAS C. RUSSELL (?1922—)

1734 19th Avenue, San Francisco, California

—: R 121 :—

1. CALIFORNIA. A History of Upper and Lower California from their first discovery to the present time (1835). BY ALEXANDER FORBES, ESQ., London: 1839. Illustrated. 250 copies.

2. NARRATIVE OF EDWARD MC GOWAN. (San Francisco: 1857). Old woodcuts in facsimile. 200 copies.

3. VOYAGE OF THE SONORA in the second Bucareli expedition. The journal of Don Francisco Antonio Mourelle, translated by the Hon. Daines Barrington. London: 1871. Notes and illustrations. 230 copies. $15.00

4. THE SHIRLEY LETTERS FROM CALIFORNIA MINES IN 1851–52. Being a Series of Twenty-three Letters from Dame Shirley (Mrs. Louise Amelia Knapp Smith Clapp) to her Sister in Massachusetts, and now Reprinted from the Pioneer Magazine of 1854–55. With synopses of the Letters, etc., by Thomas C. Russell. Colored Views. 8vo. 30 copies on California bond paper, with gilt ornaments and hand-colored plates, signed by Thomas C. Russell. 1922

5. LIFE IN CALIFORNIA BEFORE THE CONQUEST. BY ALFRED ROBINSON. From the first edition, New York: 1846. Notes and reproductions of lithographs in first edition. 250 copies. $15.00.

6. THE REZANOV VOYAGE TO NUEVA CALIFORNIA. The Report of Nikolai Petrovich Rezanov to Count Nikolai Petrovich (Romanzov), the Russian Minister of Commerce at St. Petersburg, of his voyage in 1806 from Sitka, Alaska. 260 copies. $15.00.

7. LANGSDORFF'S NARRATIVE OF THE REZANOV VOYAGE TO NUEVA CALIFORNIA IN 1806. Translated by Thomas C. Russell. Portraits, illustrations, and a map. 10 x 6½, Caslon 471, black and red. 260 copies. $15.00. 1927

THE ST. ALBANS PRESS (1925–)

STEPHEN A. HURLBUT,*
Mount St. Alban, Washington, D. C.

—: R 122 :—

While this press is located at the National Cathedral and its Schools, it is entirely the personal affair of Mr. Hurlbut, who does all the typesetting and presswork, usually dampening the paper. It was founded "for the purpose of printing privately and publishing works in Latin or of interest to Latin teachers." Though the equipment is limited to a Golding Official hand press and some twenty fonts of type, the results are unusually good. Publication of the Vocabularies has been taken over by the American Book Company and future issues will consist largely of material accumulated during recent research among original manuscripts in the Staatbibliothek at Munich.

1. SELECTED LATIN VOCABULARIES for Second-Year Reading, with Related English Words. Edited by Stephen A. Hurlbut. 8½ x 6, pp viii + 52. 1000 and 500, different book papers, wrappers, 50c. 1925–6
2. COGNATE WORDS occurring in Elementary Latin. Compiled by Stephen A. Hurlbut. 8½ x 6, pp 12. 400 copies, wrappers, 25c. 1926
3. THE COLLOQUY OF ARCHBISHOP AELFRIC. Reprinted from Thomas Wright's Anglo-Saxon and Old English Vocabularies. Edited by S. A. H. 8½ x 6, pp 12, black and red. 400 copies, wrappers, 25c. *Printed for the 21st Annual Meeting of the Classical Association of the Atlantic States.* May 1927
4. SELECTED LATIN VOCABULARIES for Third-Year Reading. Edited by S. A. H. 8½ x 5¾, pp iv + 40. 1200 copies, wrappers, 50c. 1927
5. KALENDARIUM GREGORIANUM ANNO 1928. 6 x 4, pp 16. 200 copies. *For private distribution.* December 1927
6. THREE POEMS BY HENRY VAUGHAN, from *Silex Scintillans*, 1650. 9 x 6, pp 8, Caslon Old Black, black and red. 300 copies, wrappers, 50c. March 10 1928

7a. THE SONG OF S. PETER DAMIANI on the Joyes and Glory of Paradise. Edited from the Vatican MS with a new translation by S. A. H. Bibliography and list of previous translations. 8 x 5½, pp 24. 100 copies, wrappers. *For distribution to the Classical Association of the Atlantic States.* May 1928

7b. The Same, second printing, rearranged. 8 x 5½, pp 26. 125 copies, boards, $1.00; 25 Rives, vellum boards, $3.00. June 1928

8. KALENDARIUM GREGORIANUM ANNO 1929, CUM HYMNIS LATINIS. 6 x 4½, pp 32. 1200 copies, 10c. December 1928

S. DOMINIC'S PRESS (1916–)

H. D. C. PEPLER, Ditchling, Sussex

—: R III, T 224 :—

A private press which prints and publishes books at a leisurely but steady pace, and also does work to order on occasion. Each item is a creditable example of personal craftsmanship, usually on hand-made paper with Caslon Old Face type, the bindings being modest but sound.

1. SCULPTURE. AN ESSAY BY ERIC GILL. Reprinted from *The Highway*. 8vo, wrappers, 5s. 1918

2. A FEW POEMS. BY DA COSTA RICCI. 1919

3. NISI DOMINUS. RIMES BY H. D. C. P. Woodcuts by Eric Gill. 7½ x 5, pp 56 (or 72). 500 copies, wrappers, 3s 6d. 1919

4. WOOD ENGRAVINGS. BY R. JOHN BEEDHAM. Introduction and Appendix by Eric Gill. Illustrated. 8vo, boards. 1920

5. SONGS TO OUR LADY OF SILENCE. Woodcut illustrations. 8½ x 5¾, pp 55. On Kelmscott, boards. *There have been two editions; the second (which mine probably is) contains wood-engravings by Desmond Chute.* 7s 6d. 1921

6. SONGS WITHOUT CLOTHES. Being a dissertation on the Song of Solomon and suchlike songs by ERIC GILL.

7. CHILD MEDIUMS. Being an exposure of an evil which is working the ruin of the bodies and souls of our children, by IRENE HERNAMAN, with an Introduction by Gilbert K. Chesterton. 7¾ x 5, pp 38. Ordinary, wrappers, 1s. 1923

8. A CHILD'S ROSARY BOOK. Being the fifteen mysteries of the Most Holy Rosary of the Blessed Virgin Mary divided into three parts: the *Joyful*, the *Sorrowful* and the *Glorious* Mysteries. Woodcut illustrations. 8 x 5¼, pp 37. Batchelor, wrappers. 1924

9. PERTINENT AND IMPERTINENT. An Assortment of Verse. Woodcut illustrations. 8 x 5¼, pp 69. 200 Batchelor, boards, blue jacket. 10s 6d. 1926

10. A COUNTRYMAN'S CALENDAR. Sayings for the Months compiled by GERALD COOPER BATEMAN. Woodcut illustrations. 7¾ x 5¼, pp 31. Kelmscott, boards. 1927

11. THE AFFECTIONATE PARENT'S GIFT. A Collection of Prose and Verse made by Margaret Honor Swinstead from Old Books for Children. 8vo, pp 94. H M, decorated boards, 7s 6d. 1928

12. THE XII PROPERTEES OR CONDYCIONS OF A LOVER. BY JOHAN PICUS, Erle of Myrandula, a grete Lord of Italy, expressed in Balade by Sir Thomas More, Knyghte, Sometime Lo. Chancellour of England. Tall 4to, 14 leaves. 250 Batchelor, brown linen boards, 10s 6d. 1928

Dates of the following are not known, but they probably belong earlier in the list.

13. A PLAIN PLANTAIN. Country Wines, Dishes, and Herbal Cures, from a 17th Century MS. Receipt Book: arranged, with various details, by Russell George Alexander. 7s 6d.

14. THE PHILOSOPHY OF ART. Being *Art et Scolastique* by JACQUES MARITAIN, translated by the Rev. John O'Connor, S.T.P. 10s 6d.

15. WOODWORK IN PRINCIPLE AND PRACTICE. BY A. ROMNEY GREEN. Engravings by Eric Gill.

16. CANTICA NATALIA. 20 Carols, Gregorian Chant. Folio, black and red. 95 copies.

17. THE ORDER OF THE BURIAL OF THE DEAD. From the Rituale Romanum. Text in Latin and English. 16mo, boards.

18. IN PETRA. Being a sequel to *Nisi Dominus*, by the author of *Concerning Dragons*, together with a preface and notes. 5s.

19. RHYMES BY H. D. C. P. with wood engravings by E. G. and D. J. 6d each. (1) Concerning Dragons. (2) The Law the Lawyers Know About. (3) Christmas Gifts. (4) Aspidistras. (5) Song of the Dressmaker.

The list is certainly not complete

ST. GREGORY'S PRESS (c. 1883).

THE REV. JOHN STUTTER,
St. Gregory's Church, Stratford-upon-Avon

The origin of what has now become the Arden Press of W. H. Smith & Son, London. (T 181)

THE SALE HILL PRESS (1904–1909)

G. A. HAMMOND,
Sale Hill, Sheffield; and 66 Kensington Park Road, London
For history and list see T 225

THE SALT HOUSE PRESS (1927–)

LEWIS MCKENZIE TURNER*
P. O. Box 115, Baltimore, Maryland

—: R 121 :—

Mr. Turner is spending the sixtieth year of his youth on the top floor of an ancient house on Hillen Street, Baltimore, formerly used for storing salt, hence the Press name. There, in company with a library of 4000 volumes, a private press, and an active mind, he reads, writes, and prints as the spirit moves. The pressmark is a bust on a pedestal, carefully labelled "Lot's Wife," which cannot be reproduced in this volume because it is not official without red hair. Mr. Turner is an active member of the LXIVMOS, has printed one number of the News-Letter, and is compiling a *Microphilology* for them. The following list includes volumes finished and in preparation. Editions are limited to 200 copies for distribution among public libraries and the author's friends.

1. QUARTZ FROM THE UPLANDS: An Epic. *See Piermont Press No. 3.*
2. SNUG HARBOR CALENDAR: Sea Tales.
3. SALT HOUSE BALLADS.
4. SPIRIT TRADE-WINDS: Short Stories.
5. THE EARNEST JESTER: Some say it is poetry? 7⅛ x 5½, pp 44, unnumbered, printed one side only, various types, black and red. Linen paper, brown paper wrappers. 200 copies, none for sale. 1928
6. THE LAST OF THE INCAS: A Drama.
7. THE LITERARY REMAINS OF SCANDULLUS AND SCURRILITUS: A Character Study.
8. MY COUNTRY: A Political Fanfaronade.
9. MICROPHILOLOGY: A Wee-wee-ana Dictionary. In preparation; being set in 3, 4, 4½, and 5 point type. 2¼ x 1⅝.

THE SAMURAI PRESS (1907–1909)

January, 1907; F. MAURICE BROWNE, HAROLD MONRO, and others at Ranworth, Norfolk. Summer, 1907; taken over by ARTHUR K. SABIN and moved to Cranleigh, Surrey.
(*See also Temple Sheen Press*)

See T 226 for history and list of 9 titles, to which may be added:

JUDAS. BY HAROLD MONRO. Cr 8vo, pp 31. Printed by Bradbury, Agnew, & Co. and to all appearances a trade edition. Cranleigh: N D

THE SARJANT-MORTON PRESS (1894)

F. W. Sarjant and H. W. Morton,
Tite Street, Chelsea, London

This was later called the Basil Press, q.v.

1. CRYSTAL BALL: A CHILD'S BOOK OF FAIRY BALLADS. BY ALICE SARJANT. Illustrations designed and drawn on the wood by Mary Sarjant Florence, and cut by a schoolgirl, Ida Litherhead. 1894

SIR HENRY SAVILE'S PRIVATE PRESS (c. 1607)

Eton, Buckinghamshire

—: R 25 :—

Only a bare mention that there was such a press, in a list of early English printing.

THE SCHOLARTIS PRESS (1927–)

Eric Partridge,* Sole Director, 30 Museum Street, London, W. C. 1.

American Distributor, Walter V. McKee, 56 West 45th Street, New York

—: R 166 :—

The name of the Press, combining Scholarship and Art, crisply and definitely indicates the intention. The regular editions are on good book papers and the special copies on hand-made, usually numbered and signed, in better binding. The program is divided among certain literary periods. Editing, when not mentioned, is by Eric Partridge.

A: ELIZABETHAN GALLERY:

1. COMPLETE WORKS OF EDMUND SPENSER. Edited by Prof. W. L. Renwick with commentary and notes. 7 vols, demy 8vo, Plantin. 1660 copies each vol, 7s 6d; 95 H M, pigskin, 42s. I: COMPLAINTS, November 22 1928. To follow: II: DAPHNAIDA AND OTHER POEMS. III: SHEPHERD'S CALENDAR. IV, V, VI: THE FAERIE QUEENE. VII: PROSE.

2. MELANCHOLIKE HUMOURS. BY NICHOLAS BRETON. Edited by G. B. Harrison, with an Essay on Elizabethan Melancholy. Demy 8vo. 760 copies, 7s 6d; first 10 signed, 21s. April 18 1929

B: EIGHTEENTH CENTURY NOVELS:

1. THE MAN OF FEELING. BY HENRY MACKENZIE. Edited by Hamish Miles. Imp 16mo. 1450 copies, 7s 6d; 75, buckram, 21s. March 1928

2. THE POST CAPTAIN. BY JOHN DAVIS. Edited with an Introduction by Prof. R. H. Case. Imp 16mo. 960 copies, 7s 6d; 50 H M, buckram, 21s. April 1928

3. THE LIVES OF CLEOPATRA AND OCTAVIA. BY SARAH FIELDING. Edited with an Introduction by R. Brimley Johnson. Imp 16mo, Baskerville. 960 copies, 7s 6d; first 10, signed, 21s. October 30 1928

4. THE VICAR OF WAKEFIELD. BY OLIVER GOLDSMITH. Edited with an Introduction by Oswald Doughty. Bi-Centenary Edition. Med. 8vo, Baskerville. 1450 copies, 8s 6d; 100 mould, signed, buckram, 31s 6d. November 10 1928

5. A SENTIMENTAL JOURNEY. BY LAURENCE STERNE. Edited by Herbert Read. 12mo, Baskerville. 1460 copies, 7s 6d; 100, signed, batik sides, pigskin back, 31s 6d. January 24 1929

6. THE CASTLE OF OTRANTO. BY HORACE WALPOLE. Edited by Oswald Doughty with an Essay on Walpole's Evolution in the Romantic Movement. Demy 8vo, Caslon. 960 copies, 7s 6d; first 10, signed, 21s. February 21 1929

7. JOSEPH ANDREWS. BY HENRY FIELDING. Edited by J. Paul de Castro, with Introduction and Bibliographical Note. Roy 8vo, pp 400. 760 copies, cloth, 21s; 80 H M, vellum, 3 guineas. March 21 1929

C: NINETEENTH CENTURY HIGHWAYS AND BYWAYS:

1. IXION IN HEAVEN AND ENDYMION. Disraeli's Skit and Aytoun's Burlesque. Demy 8vo, Caslon. 525 mould, 6s 6d. September 1927

2. IX POEMS BY V. Introduction on the author, MRS. ARCHER (CAROLINE) CLIVE. Demy 8vo, Caslon. 245 mould, 5s 6d; 45 Etruria, signed, 15s. January 1928

3. A JOURNAL OF SUMMERTIME IN THE COUNTRY, 1849. BY R. A. WILLMOTT. Memoir of the author. 750 copies, boards, 7s 6d; 75 H M, signed, buckram, 25s. February 1928

4. ORION. BY R. H. HORNE. Reprint of the first edition, 1843, with collations from the ninth edition, 1872, and author's Preface. Treyford type (second book in this face and first use of italic). 650 copies, 7s 6d; 50 Kelmscott, buckram, 21s. June 1928

5. PAUL FERROLL. BY CAROLINE (MRS. ARCHER) CLIVE. Demy 8vo. 960 copies, 7s 6d; 10, signed, 21s. January 24 1929

6. THE AUTOBIOGRAPHY OF PEL. VERJUICE. BY CHARLES REECE PEMBERTON. Demy 8vo. 960 copies, 8s 6d; first 10, signed, 21s. April 18 1929

D: GENERAL LIST:

1. THE THREE WARTONS: A CHOICE OF THEIR VERSE. Introduction and Bibliography. Demy 8vo, pp 192, Baskerville. 550 mould, 7s 6d; 150 Kelmscott, signed, 21s. October 1927

2. PIRATES, HIGHWAYMEN AND ADVENTURERS. An Anthology with an Introduction. Demy 8vo. 960 Abbey Mills, 7s 6d; 80 Alton Mill, signed, 21s. November 1927

3. BLAKE'S POETICAL SKETCHES. With an Essay by Jack Lindsay on Blake's sense and treatment of rhythm. Cr 4to, Garamond. 545 mould, 9s; 75 H M, signed by Lindsay, canvas, 30s. December 1927

4. BENGAL HAGGIS; ESSAYS AND SKETCHES ON THE LIGHTER SIDE OF INDIAN LIFE, BY W. A. J. ARCHBOLD. Cr 8vo. 1800 copies, 3s 6d; 35, buckram, 21s. January 1928

5. LETTRES A MALESHERBES. BY ROUSSEAU. Introduction and Notes by M. Gustave Rudler, Professor of French at Oxford. Demy 8vo. 950 copies, 5s; 75, 17s 6d. March 1928

6. HORACE: ON THE ART OF POETRY. Edited by E. H. Blakeney. Cr 4to, Poliphilus and Blado. 750 mould, cloth, 15s; 8 vellum, special title-page, vellum boards, 30 guineas. March 1928

7. SEXTETTE. Verse translations from the best of the French Symbolists by Dorothy Martin. Preface by L. C. Martin. Demy 8vo, Poliphilus and Blado. 750 copies, 10s 6d; 35 H M, batik boards, pigskin back, 31s 6d. April 1928

8. THE LETTERS OF D. G. ROSSETTI TO HIS PUBLISHER, F. S. ELLIS. Edited by Oswald Doughty. Fcap 4to. 525 copies, buckram, 15s. May 1928

9. REFLECTIONS: IN VERSE BY R. Q. Demy 8vo. 475 copies, 5s. May 1928

10. I SEE THE EARTH. LYRICS BY ELZA DE LOCRE. 25 line drawings by Peter Meadows. 4to, Garamond. 525 grey mould, signed, 12s 6d. June 14 1928

11. ALFRED DE VIGNY'S JOURNAL D'UN POÈTE. Edited, with Introduction and Notes, by Professor Baldensperger. Demy 8vo, Bodoni. 1660 copies, cloth, 7s 6d; 100 H M, pigskin, 45s. June 1928

12. POOR WOMEN! FIVE STORIES BY NORAH HOULT. Imp 16mo. Unlimited; first edition, 1000 copies, 7s 6d; 10, signed, 15s. *Colophon omitted in later printings.* July 5 1928

13. DISSERTATIONS IN ESSENCE. BY THE REV. R. E. H. DUKE. 525 copies, 7s 6d. *Published for the author; not in the Press program.* July 5 1928

14. AN UNFREQUENTED HIGHWAY. DESCRIPTION OF A JOURNEY TO CHUMOLAORI, BY JOHN EASTON. Illustrated. Cr 4to, Baskerville. 1000 copies, buckram, 21s. July 1928

15. LITTLE FADETTE. BY GEORGE SAND. Translated by Hamish Miles. Demy 8vo. 1260 Abbey Mills, cloth, 8s 6d; 10, signed 21s. *No. 1 of a George Sand Series.* September 27 1928

16. GLIMPSES : EIGHT STORIES BY CORRIE DENISON. Demy 8vo. Unlimited; first edition, 500 copies, 7s 6d; 100 Abbey Mills, signed, buckram, 21s. November 22 1928

17. ROBERT EYRES LANDOR. Scholartis has taken over the three items from Fanfrolico, No. 4, a b c. January 1929

18. THREE PLAYS BY NICHOLAS ROWE. Edited by J. R. Sutherland, with Introduction, Notes, and Bibliography. Roy 8vo, Fournier. 660 copies, 15s; 65, 42s. *Layout by Stanley Morison and William Lewis.* February 21 1929

19. SLEEVELESS ERRAND. BY NORAH C. JAMES. Cr 8vo. Unlimited; first edition, 500 copies, 7s 6d; first 50, signed, 21s. February 21 1929

Suppressed on publication

20. THE DEVIL'S POOL. BY GEORGE SAND. Translated by Hamish Miles. Demy 8vo. 1260 copies, cloth, 8s 6d; 10, signed, 21s. *No. 2 in George Sand Series.* March 21 1929

21. THE WHITE BULL AND OTHER STORIES. BY VOLTAIRE. Translated with Introduction by C. E. Vulliamy. Demy 8vo. 1350 copies, 7s 6d; 65 H M, batik boards, pigskin back, 22s 6d. April 18 1929

THE SCHOOL PRESS (—1832—)

Gower's Walk, Whitechapel, London

Operated in connection with an Industrial School for boys, founded by the Rev. Dr. Bell in 1808. In presenting some of the books to the British Museum, a letter from the School stated that "the paper was made from the finest foreign linen rag and the type cast on purpose, that an attempt might be made to emulate the best specimen of ancient Printing." The ideal was rather unusual for that time and circumstance. Only one book is reported here, but there were others.

1. THE LIVELY ORACLES. "It has been executed by the boys themselves, under the superintendence of a young man (now the master) who happened to be one of the first boys received into the School." 1832

THE SEIZIN PRESS (1928–)

MISS LAURA RIDING* AND MR. ROBERT GRAVES

35a, St. Peter's Square, Hammersmith, London

—: R 182 :—

1. LOVE AS LOVE, DEATH AS DEATH. BY LAURA RIDING. Demy 8vo, pp 64, Caslon. 175 Batchelor, buckram, 11s 6d. 1928

2. AN ACQUAINTANCE WITH DESCRIPTION: A NEW ESSAY BY GERTRUDE STEIN. Pp 50. 225 copies, 11s 6d. 1928

In preparation:

3. POEMS, 1929. BY ROBERT GRAVES. 225 copies, 8s 6d.

4. NO TROUBLE. Letters written to friends by LEN LYE while working on his film *Tusalava*. 150 copies, 7s 6d.

SEVEN ACRES PRESS (1925–)

LOYD HABERLY,* Long Crendon, Bucks

—: T 228 :—

An Oregonian and a Rhodes Scholar for the U. S. at large, Mr. Haberly left Oxford in 1924 and "spent a year building my printing house of stone and timbered work; a unique but satisfactory structure of my own building. My plan is to print and bind books which I have written and illustrated with woodcuts, with now and then some rare piece from my own or the Oxford libraries. I do everything in the printing and binding myself, and do not intend to employ assistants."

1. VERSES ON MAN'S MORTALITY WITH ANOTHER ON THE HOPE OF HIS RESURRECTION. An anonymous 17th Century poem, attributed to Quarles and to Wastell, who printed it in his *Microbiblon*. Reprinted here from an earlier source. 36 small woodcuts. 9 x 6, pp 24. 500 copies, batik wrappers, 2s 6d. 1925

2. CYMBERINA: AN UNNATURAL HISTORY IN WOODCUTS AND VERSE. BY L. H. 20 large and 22 small woodcuts, and one on the cover. Cr. 4to, pp 40. 600 copies, 7s 6d. 1926

3. ALIA CANTALENA DE SANCTA MARIA. BY JOHN AWDLAY. From a MS. in the Bodleian Library. 17 woodcuts. Fcap 4to, pp 20. 450 Portal, parchment, 12s 6d. 1926

4. EPITHALAMION upon the Marriage of A. L. H. of Long Crendon. By L. H. 1927

5. WHEN CUPID WINS NONE LOSE: or, A True Report of Fairy Sport upon the Lawns of a Manor when the Master and Mistress First Came Home. By L. H. Cr 4to, pp 8. 124 Arnold, quarter parchment, 6s. 1927

6. VALE: AN ANTHOLOGY OF FAREWELLS, 14th to 20th Centuries. 8 x 6, pp 48, italic. 300 Ingres, quarter brown parchment, 10s 6d. 1927

7. THE SACRIFICE OF SPRING: A MASQUE OF QUEENS. BY L. H. Cr 4to, pp 20. 124 Arnold, parchment, 18s. 1927

8. JOHN APOSTATE: AN IDYL OF THE QUAYS. BY L. H. Many woodcuts. Demy 8vo, pp 10. 124 Arnold, pigskin, 15s. 1927

9. A NEW BALLADE OR SONGE OF THE LAMBES FEAST. BY H. N. (HENDRIC NICLAES). Woodcut title, illustrations, and versals in colors and gold. Cr 8vo, pp 9. 124 Batchelor, goat vellum, 12s. 1927

SIR GEORGE SITWELL'S PRIVATE PRESS (1887–1922)

Scarborough, England

A private press devoted to the founder's writings, the printing being done under his personal supervision. (T 156)

THE SLIDE MOUNTAIN PRESS (1928–)

JAMES R. WELLS,* Gaylordsville, Connecticut

Not content with all his public publishing in connection with the Bowling Green and Fountain Presses, Mr. Wells maintains a private press. The first item with this imprint, however, was printed by the Grabhorn Press (D-14) and issued from Reno, Nevada, though future productions are to be printed on the hand press.

1. FORTUNATUS. BY EDWIN ARLINGTON ROBINSON. 9¼ x 5½, pp 14, Blado italic. 159 Whatman, signed, boards, $12.50. 1928

In preparation : 75 signed copies of each :

POEMS BY EDWIN ARLINGTON ROBINSON.

A ONE-ACT PLAY BY ROBERT FROST.

TWO UNPUBLISHED POEMS BY JAMES BRANCH CABELL.

DUBLIN LETTERS. BY JAMES STEPHENS.

THE WEASEL: A LONG POEM BY HUMBERT WOLFE.

THE SNAIL'S PACE PRESS (1922–)

FRANCIS H. FOBES,* Amherst, Massachusetts

Mr. Fobes claims to be "only a dabbler" and is a bit apologetic about having "less than 1500 pounds of type," in addition to a Washington hand press, yet his printing is highly creditable and the quantity of type greatly exceeds the usual private press equipment. All the following items are pamphlets in wrappers, and none has been offered for sale.

1. ABU BEN ALADDIN: A JUST-SO NIGHT. BY JOHN N. VEDDER. 8 x 5⅛, pp 16, Kennerley. 78 Tuscany. 1922

2. PHILIP OF MACEDON: AN IMPRESSION. BY JOHN IRA BENNETT. 8⅛ x 5⅛, pp 32, Kennerley, black and red. 200 Tuscany. 1923

3. THE POETS AT COLLEGE. BY H. C. COFFIN. 5⅝ x 4½, pp 16. 185 Fabriano. 1923

4. FRAGMENT OF A GREEK TRAGEDY. BY A. E. HOUSMAN. Reprinted from the Cornhill Magazine. 7⅝ x 5, pp 16, Kennerley, black, red, and blue. 92 Kelmscott. 1925

5. THE SULTAN AND THE DERVISH. A Tale from the Thousand and One Days of Mukhlis, translated from the French of Petis de la Croix by William Wentworth Thayer. 8¼ x 5, pp 16, Kennerley. 230 Tuscany. A.H.1344 [1926]

THE SOLITARIAN PRESS (1907–)

J. HOWARD FLOWER* AND DONALD M. FLOWER
Hartland, Vermont

—: R 120 :—

Here is a serious intention, deriving originally from admiration for Elbert Hubbard and Roycroft publications, to devote a press to books and magazines mostly of the owners' authorship. That some time and energy is given to work for others, as a matter of economic necessity, is not allowed to detract from the fundamental ideal of personal expression. The publications are on ordinary paper, bound in wrappers or simple boards, the latter with ribbon backs.

1. HARTLAND IN THE REVOLUTIONARY WAR. BY DENNIS FLOWER. 8⅜ x 6, pp 24. 150 copies, 25¢. April 1908

2. The Same, Second Edition. 8½ x 6½, pp 49. 300 copies, $1.00. 1915

3. ELBERT HUBBARD—ALICE HUBBARD. A Memorial Poem by J. HOWARD FLOWER. 8¼ x 4¾, pp 12. 40 or 50 copies. November 1915

4. INDIVIDUAL RESPONSIBILITY IN RELIGIOUS THOUGHT. BY WALTER J. COATES. 6½ x 4½, pp 24. 1917

5. THE FREE SOUL: A Monthly Magazine. A pacifist and radical publication in time of war. 1917–1918

6. THE UNDISCOVERED SINGER. A Tribute to J. H. F. by WALTER J. COATES. Pp 5, black, green, and red. 1918

7. FLORENTINE SONNETS. BY J. HOWARD FLOWER. 8¼ x 4¼, pp 42, black and red. 31 copies, $1.25. December 1918

8. FLOWER OF THE ROAD. BY J. HOWARD FLOWER. 7¾ x 4⅛, pp 42, black and red. 300 copies, $1.50. August 1919

9. ORIENTAL SONGS AND OTHER LYRICS. BY HENRY C. WEBSTER. Commemorative Edition, edited by Walter J. Coates. 8 x 4⅞, pp 47, black and green. 300 copies, $1.50. June 1920

10. SONGS OF LOVE AND LIBERTY. BY J. HOWARD FLOWER. 7¾ x 4¼, pp 51, black and red. 250 copies, $1.50. September 1920

11. VIGNETTES: A POEM BY J. HOWARD FLOWER. Pp 6. October 1920

12. UNDER BLUE ASCUTNEY. BY J. HOWARD FLOWER. 7¾ x 4¼, pp 51, black and blue. 200 copies, $1.50. April 1921

13. GONE ACROSS: A POEM BY J. HOWARD FLOWER. Pp 2. 15¢. 1921

14. MOOD SONGS: VOICES WITHIN MYSELF. BY WALTER J. COATES. 8 x 4⅞, pp 59, black and green. 250 copies, $1.50. August 1921

15. FLORENTINE SONNETS AND FLORENTINE LYRICS. BY J. HOWARD FLOWER. Redbush Edition. 7¾ x 4¼, pp 63, black and green. January 1923

16. BOBOLINKS AT DAWN AND WHIPPOORWILLS AT DUSK. BY J. HOWARD FLOWER. Introductory Poem, *Redivivus*, by Walter J. Coates. 7¾ x 4¼, pp 59, black and red. 250 copies, $1.50. December 1923

17. BYRON IS DEAD: CENTENARY POEM BY J. HOWARD FLOWER. 7¾ x 4¼, pp 16, black and green. 60 copies, 50¢. April 1924

18. THE KENTUCKY MOUNTAINS: IN PLAYS, TALES, AND POEMS BY PERCY MACKAYE. Comments by Edwin Arlington Robinson, Glenn Frank, Oliver Herford, Booth Tarkington, Hamlin Garland, Ida M. Tarbell, and others. 8½ x 5¾, pp 16, black and red. 110 copies. 1924

19. A LITTLE BOOK OF THOUGHT. BY WALTER J. COATES. October 1924

20. SONGS OF SENSE AND SOUL. BY J. HOWARD FLOWER. Interludial Edition. 7¾ x 4¼, pp 63, black and red. 250 copies, $1.50. June 1925

21. THE ROVING LOVER: A PEDESTRIAN DITTY. BY J. HOWARD FLOWER. From No. 8, with revisions. 7¾ x 4¼, pp 12, black and red. 100 copies, 25¢. October 1926

22. AT DEATH OF DEBS: THE MODERN KNIGHT OF MAN. POEM BY J. HOWARD FLOWER. 7¾ x 4¼, pp 12, 100 copies, 25¢. October 1926

23. HIGHLY RESPECTABLE MURDER. Poems in Remembrance of Sacco and Vanzetti, by DONALD M. and J. HOWARD FLOWER. 7¾ x 5, pp 32. 100 copies, 50¢. July 1928

24. RED SONGS OF A ROMANTIC RADICAL. BY J. HOWARD LOWER. 7¾ x 4¼, pp 50, black and red. 250 copies, $1.50. 1928

25a. STORMY SUNRISE: POEMS BORN DURING THE LATE WORLD MASSACRE. BY J. HOWARD FLOWER. 7¾ x 4¼, pp 94, black and red. 150 copies, $2.00. 1928

25b. The Same, Homespun Edition. 6½ x 4¼, pp 94, 500 copies, $1.00. 1928

THE SOUTHERNWOOD PRESS (1916–)

HARRY S. BELL, 8 Beaufort Mansions, Chelsea, London

A publishing title. (T 231)

EDWIN UHLER SOWERS, 2nd* (1925–)

1925, Fostoria, Ohio; 1927, Lebanon, Pennsylvania

Mr. Sowers is a graduate of the Laboratory Press, and is one of those young men who are carrying the private press tradition into the market place. While his major interest is commercial printing, he still finds time to set and print an occasional book in a personal way.

1. WHY THE MILKMAN SHUDDERS WHEN HE PERCEIVES THE DAWN. BY LORD DUNSANY. 8vo, pp 16, Caslon 471, black and blue. 100 Marlowe, boards. None for sale. Christmas 1925

2. PREFACE TO THE NIGGER OF THE NARCISSUS. BY JOSEPH CONRAD. With portrait. 8vo, pp 16, Caslon 471. 100 Strathmore Artlaid, boards. None for sale. Christmas 1927

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*THE SPIRAL PRESS** (1926–)

JOSEPH BLUMENTHAL AND GEORGE HOFFMAN

91 Seventh Avenue, New York City

—: R 160 :—

A commercial printing office with certain ideals which find occasional expression through publishing. *Distributed by Random House.*

1. PRIMITIVES. POEMS AND WOODCUTS BY MAX WEBER. 10 x 6¼, pp 36, Pen Print Bold. 350 ordinary, boards, $7.50. November 1926

2. PHILLIDA AND CORIDON AND OTHER PASTORALS. Selections from NICHOLAS BRETON (1545–1626). Edited by Joseph Blumenthal. Drawings in color by Ernest Fiene. 9½ x 6, pp 42, Eve. 425 Navarre, boards, $7.50. October 1927

3. †THE ADOLPH LEWISOHN COLLECTION OF MODERN FRENCH PAINTINGS AND SCULPTURES. Essays and biographical notes by Stephen Bourgeois. Illustrated. 12⅛ x 9⅛, pp xiii + 254, Monotype Garamont. Ordinary, boards, $7.50. *Published by E. Weyhe, New York.* Apr 1928

4. THE SECRET AND OTHER STORIES. BY A. A. MILNE. *Fountain Press No. 1.* 1929

In preparation : a series of reprints of American Literature, of which the following are the first titles selected.

THE POEMS OF EDGAR ALLAN POE. Edited with an Introduction by Howard Mumford Jones. 585 copies, $10.00.

THE DAY OF DOOM. BY MICHAEL WIGGLESWORTH. Edited with an Introduction by Kenneth B. Murdock. Drawings by Wanda Gag. 525 copies, $6.00.

SELECTED POEMS OF HERMAN MELVILLE. Edited by Mark Van Doren.

A COLLECTION FROM THE TALES OF AMBROSE BIERCE. Introduction by Robert Morss Lovett.

THE PHILOSOPHER OF THE FOREST AND OTHER ESSAYS OF PHILIP FRENEAU. Edited by Harry Hayden Clark.

THE SPRING LODGE PRESS (1908–)

DR. SAMUEL EUGENE STEVENS, Hartland, Vermont

Though the books bear various imprints, they are all printed, as well as written, by Dr. Stevens on a Pearl hand press. The following data is provided by the courtesy of Mr. Harold G. Rugg, Assistant Librarian of Dartmouth College Library.

1. PHILOSOPHY OF THE GREAT UNCONSCIOUS. *Boston : Old Corner Book Store.* 1903
2. SCIENCE AND SUPERSTITION. *New York : Truth Seeker Press.* 1913
3. THE ECONOMY OF MISERY. *Windsor : Spring Lodge Press.* 1915
4. IMMORTALITY. *Hartland, Vt. : Spring Lodge Press.* 1920
5. ADDRESSES AND POEMS delivered in Brownsville, West Windsor, Vermont, July 4, 1877. With facsimile program. *Published by S. E. Stevens, M. D.* 1920

THE STANTON PRESS (1921–)

MR. AND MRS. RICHARD STANTON LAMBERT,
1921, 32 Chalfont Avenue, Wembley Hill, Middlesex;
1923, Dodona, Chelsfield, Kent

—: R 108, T 157 :—

List by courtesy of Mr. Ifan W. Kyrle Fletcher.

1. THE GAME OF CHESS. BY MARK JEROME VIDA. Translated from the Latin by R. S. Lambert, with woodcuts by Elinor Lambert. Cr 4to, pp 61, Venetian. 250 ordinary, boards, 21s. August 23 1921
2. ORCHESTRA, OR A POEME OF DAUNCING. BY SIR JOHN DAVIES, 1596. Woodcuts by Elinor Lambert. Cr 4to, Venetian. 175 H M, 21s. 1922

3a. THE PLAYS OF ROSWITHA, THE NUN OF GUNDERSHEIM. VOL I, ABRAHAM. Translated from the Latin by R. S. Lambert, with illustrations by Agnes Lambert. Demy 8vo, Venetian. 100 Alton Mill, 10s 6d. 1922

3b. VOL II, CALLIMACHUS. Same details. 75 copies, 15s. 1923

4. THE ODE TO SLEEP. BY PAPINIUS STATIUS. Translated from the Latin by R. S. Lambert, with a woodcut title border by Elinor Lambert. Demy 16mo, Venetian, black and red. 90 Alton Mill, 10s 6d. 1923

5. THE HISTORY OF SUSANNA. Taken out of the Apocrypha. Designs by Agnes Lambert, cut on wood by Elinor Lambert. Demy 16mo, Cochin. 220 Alton Mill, 5s; 8 J v, 15s. 1923

6. HORTULUS OR THE LITTLE GARDEN. BY WALAFIRD STRALES. Translated from the Latin by R. S. Lambert, with woodcuts by Elinor Lambert. 10 x 8½, Gondola, black and red. 124 Kelmscott, boards, 21s; 8 J v, antique roan, 3 guineas. 1924

THE PRESS AT STONOR (1581)

EDMUND CAMPION, Stonor, near Henley, England

—: R 25 :—

Father Campion began the printing of his book, *Decem Rationes*, in or near London. But it was a highly seditious treatise, according to the viewpoint of that time, and, as the authorities seemed to be suspicious, the press was removed to a house in the country, "embedded in dense beech woods," and belonging to a Catholic family, where the printing was finished. Another missionary priest named Hartley undertook to distribute it, and scattered some 400 copies in the Church of St. Mary's just before a great University meeting, to the astonishment and consternation of the students and Dons. The press was discovered and confiscated, everyone connected with the book was arrested and sent to the Tower, and Campion himself was executed.

THE STRATFORD PRESS (1922–)

E. F. GLEASON,* 12 Bella Vista Place, Cincinnati, Ohio

—: R 121 :—

Beginning with books lettered by hand "at the tender age of seven or eight years," Mr. Gleason has continuously harbored the "typus fever germ." Through the "rubber type" and "short type" periods, and in competition with the needs of a three boy power family, he "eventually became the proud possessor of some real professional type and an honest to goodness press." Though the equipment is small, the results are excellent, and further accomplishment is promised by his statement: "My quest is the ideal book, and although I hope never to attain the ideal, I am looking

forward to many happy years of striving. Before old age bears heavily on my stooping shoulders, and dims my eye, I trust I shall be able to say truthfully with the philosopher: 'I know what happiness is for I have done good work.'"

The type is mostly Cloister, the papers good ordinary, and the binding paper wrappers.

1. CHRISTMAS. BY WASHINGTON IRVING. 5¼ x 3½, pp 16, black, red, and blue. 80 copies for private distribution. 1922

2. THE GIFT OF THE MAGI. BY O. HENRY. 6½ x 4¼, pp 20, three colors. 100 copies for private distribution. 1923

3. THE WHISTLE. BY BENJAMIN FRANKLIN. 3¼ x 2, pp 16, black and colors. 50 copies, 60¢. 1924

4. THE MAHOGANY TREE. BY WILLIAM MAKEPEACE THACKERAY. 6½ x 4⅞, pp 20, Civilité, black and colors. 150 copies, $1.00. 1925

5. YE CRAFTE NEWES. A miniature newspaper in Colonial style. 5⅛ x 3¼, pp 4. 350 copies for private distribution. Spring 1926

6. THE AUTHOR. BY J. M. BARRIE. 9½ x 6½, pp 16, Kennerley. 20 copies for private distribution. 1926

7. A CHRISTMAS SERMON. BY R. L. STEVENSON. 6¼ x 4¾, pp 24, 100 copies, $1.00. 1927

8. FIRST INAUGURAL ADDRESS. BY ABRAHAM LINCOLN. 6¼ x 4¾, pp 28, black and blue. 12 copies; preliminary printing of the first issue of *The Stratford Book*. 1928

9. THE STRATFORD PRESS: RETROSPECTIVE—PROSPECTIVE. A Monograph. 6¼ x 4¾, pp 8, black and red. 20 copies for private distribution. *The colophon states that this pamphlet was printed especially to supply the information requested for the present volume.* June 1928

10. EVOLUTION. BY LANGDON SMITH. 5½ x 3¼, pp 24. 150 Ingres, boards, $1.50. September 1928

11. BIOGRAPHY OF ISAIAH THOMAS. BY HENRY L. BULLEN. 6¼ x 4¾, pp 28, black and colors. 12 copies (10 in boards and 2 in limp green suede) for private distribution. October 1928

RALPH STRAUS' PRIVATE PRESS (1909–1914)

London

For history and list, see T 160

THE STRAWBERRY HILL PRESS (1757–1789)

Sir Horace Walpole, Twickenham, Middlesex

—:R 26, JM 487, L 237 :—

The following list is collated from various sources and variations are noted, particularly with regard to the number of copies printed. On that point, Walpole's own statements in the *Journal* and in his letters sometimes disagree.

1. ODES BY MR. GRAY. 4to, pp 21. 1000–2000 copies. *Printed for R. & J. Dodsley.* August 8 1757

2. A JOURNEY INTO ENGLAND. BY PAUL HENTZNER, in the year MDXCVIII. Sm 8vo, 103 leaves, printed in Latin and English. 220 copies. October 17 1757

3. A CATALOGUE OF THE ROYAL AND NOBLE AUTHORS OF ENGLAND, with Lists of their Works. 2 vols, 8vo, pp viii + 219 and 215. 300 copies. April 15 1758

   A second edition, not printed at Strawberry Hill, was published by Dodsley's in 1759.

4. FUGITIVE PIECES IN VERSE AND PROSE [BY SIR HORACE WALPOLE]. Sm 8vo, pp vi + 219. 200 copies. July 13 1758

5. AN ACCOUNT OF RUSSIA AS IT WAS IN THE YEAR 1710. BY CHARLES LORD WHITWORTH. Sm 8vo, pp 158. 700 copies. September 29 1758

6. THE MISTAKES; OR, THE HAPPY RESENTMENT. A COMEDY. BY THE LATE LORD**** [HENRY HYDE, LORD HYDE AND CORNBURY]. Preface by Horace Walpole. 8vo. 3000 copies. *It is questionable whether this was printed at Strawberry Hill and authorities differ. It seems probable that the type was set there and the printing done elsewhere.* 1758

7. A PARALLEL; in the Manner of Petrarch: between a most celebrated Man of Florence; and One, scarce ever heard of, in England. By the REV. MR. SPENCE. Sm 8vo, pp 104. 700 copies. November 11 1758

8. M. ANNAEI LUCANI PHARSALIA cum Notis Hugonis Grotii, et Richardi Bentleii. 4to, pp 525. 500 copies. October 4 1760, January 8 1761

9. CATALOGUE OF THE PICTURES AND DRAWINGS IN THE HOLBEIN CHAMBER AT STRAWBERRY-HILL. 8vo, pp 8. A few copies. October 20 1760

10. CATALOGUES OF THE COLLECTIONS OF PICTURES of the Duke of Devonshire, General Guise, and the late Sir Paul Methuen. 8vo, pp 44, printed one side only. About 12 copies. November 1 1760

11a. ANECDOTES OF PAINTING IN ENGLAND; with some Account of the principal Artists; and incidental Notes on other Arts; collected by the late Mr. George Vertue; and now digested and published from his original MSS. by Mr. Horace Walpole. 4to, Vol I, pp 168 + 11 leaves. 300–600 copies. June 20 1761, February 15 1762

11b. Vol II. Pp 158, 42 leaves. 300–600 copies. Nov 28 1761, Feb 15 1762

11c. Vol III. Pp 155, 6 leaves. 300–600 copies. Oct 8 1762, Feb 6 1764

11d. Vol IV. Pp 151, 4 leaves. 600 copies. Finished in 1771, but not published until October 1780.

11e. A SECOND EDITION of the first three volumes was issued in 1765.

12a. A CATALOGUE OF ENGRAVERS, who have been born, or resided in England; digested by Mr. Horace Walpole from the MSS of Mr. George Vertue; to which is added an Account of the Life and Works of the latter. 4to, pp 128 + 14 + 20 + 4 leaves. 300 copies. May 9 1763, February 6 1764

12b. Second Edition, pp 140 + 14 + 20 + 4 leaves. August 24 1765, June 1767

13. THE LIFE OF LORD HERBERT OF CHERBURY, written by Himself. 4to, pp 171 + 8. 200 copies. January 27 1764

14. POEMS BY ANNA CHAMBER COUNTESS TEMPLE. 4to, pp 34. 100 copies. April 23 1764

15. CORNELIE, VESTALE. TRAGEDIE (BY THE PRESIDENT HÉNAULT). 8vo, pp 91. 200 copies. June 11 1768

16. THE MYSTERIOUS MOTHER. A TRAGEDY. BY MR. HORACE WALPOLE. Sm 8vo, pp 120 + 10. 50 copies. August 6 1768

17. POEMS BY THE REVEREND MR. HOYLAND. 8vo, pp 19. 300 copies. April 24 1769

Another edition was printed in the same year, but not at Strawberry Hill.

18. REPLY TO THE OBSERVATIONS OF THE REV. DR. MILLES, Dean of Exeter, and President of the Society of Antiquaries, on the Wardrobe Account, 6 copies. 1770

19. Vols I and II of a projected 4to edition of Walpole's Works were printed about 1770.

20. MEMOIRES DU COMTE DE GRAMMONT. Par Monsieur le Comte Antoine Hamilton. 4to, pp xxix + 290 + 3 leaves. 100 copies. May 1772

21. COPIES OF SEVEN ORIGINAL LETTERS FROM KING EDWARD VI to Barnaby Fitzpatrick. 4to, pp 14 + viii. 200 copies. June 13 1772

22a. MISCELLANEOUS ANTIQUITIES; or, a Collection of Curious Papers: either republished from scarce Tracts, or now first printed from original MSS. 4to. Number I. pp 48. 525 copies. June 28 1772

22b. Number II. Pp 62. 500 copies. December 10 1772

23a. A DESCRIPTION OF THE VILLA OF SIR HORACE WALPOLE, youngest Son of Sir Robert Walpole Earl of Orford, at Strawberry-Hill, near Twickenham. With an Inventory of the Furniture, Pictures, Curiosities, Etc. 4to, pp 65. *Kirgate says this was for the use of the servants in showing the house.* [1772]

23b. The Same, pp 119. 1774

23c. The Same, pp 158. 1774

23d. Another Edition, pp 96 + iv. 1784

24. DORINDA, A TOWN ECLOGUE [BY THE HON. RICHARD FITZPATRICK]. 4to, pp 8. 300 copies. June 1775

25. THE SLEEP-WALKER, a Comedy: in two Acts. Translated from the French (of Antoine de Ferriol, Comte de Pont de Veyle, by Elizabeth Lady Craven). 8vo, pp viii + 56. 75 copies. August 30 1778

26. A LETTER to the Editor of the Miscellanies of Thomas Chatterton. 8vo, pp 55. 200 copies. January 1779

27. THE MUSE RECALLED, an Ode, occasioned by the Nuptials of Lord Viscount Althorp and Miss Lavinia Bingham. By WILLIAM JONES, ESQ. (afterwards Sir William Jones). 4to, pp 8. 250 copies. August 11 1781

28. A LETTER FROM THE HONOURABLE THOMAS WALPOLE, to the Governor and Committee of the Treasury of the Bank of England. 4to, pp 15. 120 copies. 1781

29. ESSAY ON MODERN GARDENING. BY MR. HORACE WALPOLE. With a French translation by the Duc de Nivernois. 4to, pp 94, French and English on facing pages. 400 copies. August 1785

30. HIEROGLYPHIC TALES [BY SIR HORACE WALPOLE]. 8vo, pp ix + 50. 7 copies. November 5 1785

31. BISHOP BONNER'S GHOST [BY HANNAH MORE]. 4to, pp 14. 200 copies and 2 on brown paper. July 1789

32. THE HISTORY OF ALCIDALIS AND ZELIDA. A Tale of the Fourteenth Century [By VINCENT DE VOITURE]. 8vo, pp 96. 3 copies. 1789

OTHER BIBLIOGRAPHIES: CATALOGUE OF BOOKS [etc.] printed at the Press at Strawberry Hill, by G. B., 1810. HORACE WALPOLE, A MEMOIR by Austin Dobson, London, 1890 and 1893. Kirgate Press No. 1 and Montague Press No. 5, in this volume.

THE STUDIO PRESS

Imprint on the first book of the Grabhorn Press, q.v.

THE SWAN PRESS (1921–)

SYDNEY MATTHEWMAN; J. ALEX. SYMINGTON, Literary Editor, Leeds, England

A commercial plant, with considerable attention to good book making. (T 232)

THE SWAN PRESS (1926–)

L. D'O. WALTERS,* M. H. H. WALTERS, MISS M. P. EYRE, 5 Swan Walk, Chelsea, London, S. W. 3

A private press, not to be confused with the commercial plant at Leeds.

1. THE ENGLISH SONNETS OF MR. JOHN MILTON. Wood engravings by Rachel Russell. 10½ x 7¾, pp 19. 100 H M, 21s. 1926

2. FLOREAT ETONA FLOREAT FLOREBIT. An Eton Calendar for 1927. 7 x 4½, pp 12. 50 Dutch mould, 1s 6d. 1926

3. OF TRUTH: OF BEAUTIE: OF GOODNESS. BY FRANCIS BACON. 11 x 9¼, pp 10. 100 H M, 10s 6d. 1926

4. GATHERED TOGETHER. BY HELEN AND PHILIP GOSSE. Illustrated by Joyce Garrick. Cr 8vo, pp 15. 250 ordinary, 7s 6d. 1927

5. THE CURTAIN OF FUTURITY. A Sequence of Visions in the Prefiguring of a Golden Age. Arranged with a Note on the Sequence by V. V. B. Lge Post 4to, pp 13. 100 ordinary, 12s 6d. 1927

6. THE HYMN OF THE SUN (IL CANTICO DEL SOLE). BY SAINT FRANCIS OF ASSISI. Cr 4to, pp 2. 100 Van Gelder, brown wrappers, 5s 6d. 1927

7. THE LAST LETTER WRITTEN BY QUEEN MARY OF SCOTLAND and addressed to her Brother-in-law King Henry III of France. Lge Post 4to, pp 4. 500 H M, cloth, 21s; 10 vellum, vellum, 5 guineas. 1927

8. NOVE QUADRI PRESI DA CIO CHE VIDE LA LUNA DI HANS CHRISTIAN ANDERSEN. Traduzione di Penelope Eyre. Illustrazioni di Joyce Garrick. Post 4to, pp 15. 100 H M, 10s 6d. 1927

9. OF GARDENS. BY FRANCIS BACON. Lge Post 4to, pp 10, Caslon Old Black. 100 H M, 10s 6d. 1928

10. IN PRAISE OF PHILLIS. An Anthology of 16th and 17th Century Verse. Arranged by M. P. E. and L. D'O. W. Post 8vo, pp 15, Baskerville italic, 100 H M, 7s 6d. 1928

11. THE CHORLE AND THE BIRDE. Translated from the French by John Lydgate and first printed by William Caxton. Lge Post 4to, Caslon Old Black. 100 H M, 10s 6d. 1928

12. TEN FABLES BY R. L. STEVENSON. 21 wood engravings by Rachel Russell. 250 H M; 240 at 21s; 10 hand-colored and signed by artist, 2 guineas. 1928

13. THE GREAT CANTICLES OF THE OLD TESTAMENT. Arranged with a Preface by E. H. Blakeney, M. A. 100 H M, 21s. 1928

THE TALBOT PRESS (1912–)

W. G. LYON, Dublin, Ireland

Devoted to books of Irish interest. (T 234)

THE TEMPLE SHEEN PRESS (1911–)

ARTHUR K. SABIN, 1911, East Sheen; 1922, Netteswell House, Bethnal Green, England

A private press from which have been issued books by the founder and some others. (T 235)

THE THREE MOUNTAINS PRESS* (1923–1928)

THERON COOPER, WILLIAM BIRD, AND H. KREBS FRIEND

19, Rue d'Antin, Paris

—: R 178 :—

In occasional intervals between other interests and activities, a few books have been printed by hand. The same group has also done some general publishing under the imprint of the Contact Editions, the printing being done elsewhere. In a general statement they say: "Contact Editions are not concerned with what the 'public' wants. There are commercial publishers who *know* the public and its tastes. If books seem to us to have something of individuality, intelligence, talent, a live sense of literature, and a quality which has the odour and timbre of authenticity, we publish them. We admit that eccentricities exist." There is the personal independence implicit in a private press.

1. INDISCRETIONS. BY EZRA POUND. Roy 8vo. 300 copies, 45 francs. 1923

2. WOMEN & MEN. BY FORD MADOX FORD (F. M. HUEFFER). Cr 8vo. 300 copies, 30 francs. 1923

3. ELIMUS. BY B. C. WINDELER. Designs by D. Shakespear. 300 copies, 30 francs. 1923

4. THE GREAT AMERICAN NOVEL. BY WILLIAM CARLOS WILLIAMS. 300 copies, 30 francs. 1923

5. ENGLAND. BY B. M. G. ADAMS. Roy 8vo. 160 Rives, 30 francs. 1923

6. IN OUR TIME. BY ERNEST HEMINGWAY. Roy 8vo. 170 Rives. 1923

7. A DRAFT OF SIXTEEN CANTOS. BY EZRA POUND. Initials in color by Henry Strater. Cr folio. 70 Roma, 400 francs; 15 Whatman, vellum, 600 francs; 5 J V, morocco, 1600 francs. 1924

8. DISTINGUISHED AIR. BY ROBERT MC ALMON. Cr 12mo. 100 Arches, 60 francs; 12 J V, vellum, 150 francs; 3 China paper, morocco, 400 francs. 1925

9. THE HERDBOY. BY H. KREBS FRIEND. 4to. 40 (1–40) on Madagascar paper; 20 (I–XX) Rives. December 1926

The equipment has been turned over to the Hours Press, q.v.

THE TOM THUMB PRESS (Recent)

JOHN A. FLORY AND HARRISON K. KORNER, Cleveland, Ohio

A youthful affair whose work is reported to be very creditable. It is at present inactive as both boys are away at school.

THE TOWER PRESS (1906–1907)

SEUMAS O'SULLIVAN AND JAMES CONNOLLY, Dublin, Ireland

Devoted to Irish literature. (T 161)

JAMES TREGASKIS & SON

66 Great Russell Street, London, W. C. 1

A bookseller turned publisher for a moment, with an item of exceptional interest. *Distributed in America by Random House.*

1. A SPECIMEN OF THE SEVERAL SORTS OF LETTER GIVEN TO THE UNIVERSITY BY DR. JOHN FELL, OXFORD, 1693. A collotype facsimile with a short introductory note in Fell type. Med 8vo. 250 copies, marbled boards, 18s. 1928

THE TRISKELE PRESS (1928–)

B. BUEL HALLECK,* W. KENDALL JEFFREY, FRED T. PHELPS

Architects & Engineers Building, Minneapolis, Minnesota

The books are sold by Walter V. McKee, 56 West 45th Street, New York City

—: R 182 :—

1. CWN ANNWN (THE HOUNDS OF HELL). BY THOMAS JOB, M.A., Professor of English at Carleton College, Northfield, Minnesota. Woodcuts by Dorothy Kurtzman. 11¼ x 7½, pp c. 64, Troy (copy), black and color. 377 H M, black boards, morocco back, $20.00. 1928

THE UNICORN PRESS (1895–1905)

ERNEST OLDMEADOW AND THE REV. JOSEPH DAWSON,
7 Cecil Court, St. Martin's Lane, London
A publishing venture. (T 236)

THE VALE PRESS (1896–1904)

CHARLES RICKETTS
1896, At the Sign of the Dial, 52 Warwick Street, Regent Street, London;
1899, 17 Craven Street, Strand, London

—: R 37, T 163 :—

Before the Press name was adopted there were three pieces which may be considered preliminary to the later work.

a. THE DIAL: AN OCCASIONAL PUBLICATION. Edited by C. S. Ricketts and C. H. Shannon. Five numbers. 1889–1897

b. DAPHNIS AND CHLOE. BY LONGUS. Translated by George Thornley. Woodcuts by Ricketts and Shannon. 4to. 210 copies. 1893

c. HERO AND LEANDER. BY CHRISTOPHER MARLOWE AND GEORGE CHAPMAN. Woodcuts by Ricketts and Shannon. 8vo. 220 copies. 1894

Arnold's unbleached hand-made paper was used throughout, and the binding was usually paper boards with labels. All the books have woodcut illustrations or decorations, or both, designed, and generally cut, by Ricketts. The three types were Vale, King's, and Avon. *The following list is taken from No. 46.*

1. THE EARLY POEMS OF JOHN MILTON. From the edition of 1645. Edited by Charles Sturt. Cr 4to, Vale type. 310 copies, 30s. 1896

2. EPICURUS, LEONTION AND TERNISSA. BY WALTER SAVAGE LANDOR. Cr 8vo, Vale, black and red. 210 copies, 10s 6d. 1896

3. THE POEMS OF SIR JOHN SUCKLING. EDITED BY JOHN GRAY. Demy 8vo, Vale. 310 copies, 21s. 1896

4. SPIRITUAL POEMS. BY JOHN GRAY. Cr 8vo, Vale. 210 copies, 12s. 1896

5. THE PASSIONATE PILGRIM *and* THE SONGS IN SHAKESPEARE'S PLAYS. Edited by T. Sturge Moore. Cr 8vo, Vale. 310 copies, 10s 6d. 1896

6. THE NYMPHIDIA AND THE MUSES ELIZIUM. BY MICHAEL DRAYTON, ESQUIRE. Edited by John Gray. Demy 8vo, Vale. 210 copies, 21s. 1896

7. FIFTY SONGS BY THOMAS CAMPION. Edited by John Gray. Demy 8vo, Vale. 210 copies, 15s 6d. 1896

8. EMPEDOCLES ON ETNA. BY MATTHEW ARNOLD. Cr 8vo, Vale, black and red. 210 copies, 10s 6d. 1896

9. THE BOOK OF THEL: SONGS OF INNOCENCE AND SONGS OF EXPERIENCE. BY WILLIAM BLAKE. Cr 8vo, Vale. 210 copies, 10s 6d. 1897

10. FAIR ROSAMUND: A PLAY BY MICHAEL FIELD. Demy 8vo, Vale, black and red. 210 copies, 12s 6d. 1897

11. THE SACRED POEMS OF HENRY VAUGHAN (SILURIST). Edited by Charles Ricketts. Cr 8vo, Vale. 210 copies, 15s. 1897

12. THE POEMS AND SONNETS OF HENRY CONSTABLE. Edited by John Gray. Demy 8vo, Vale. 210 copies, 21s. 1897

13. THE MARRIAGE OF CUPID AND PSYCHE. BY LUCIUS APULEIUS. Translated by William Adlington, 1566. 9¼ x 5¾, Vale, black and red. 210 paper, 25s; 2 vellum (one burned at the bindery). 1897

14. SONNETS FROM THE PORTUGUESE. BY ELIZABETH BARRETT BROWNING. Demy 16mo, Vale, black and red. 300 paper, 6s; 8 vellum. 1897

15. THE SONNETS OF SIR PHILIP SIDNEY. 9¼ x 5¾, Vale, black and red. 210 paper, 21s; 8 vellum. 1898

16. DE LA TYPOGRAPHIE ET DE L'HARMONIE DE LA PAGE IMPRIMÉE. WILLIAM MORRIS ET SON INFLUENCE SUR LES ARTS ET METIERS. PAR CHARLES RICKETTS ET LUCIEN PISSARRO. Demy 8vo, Vale, black and red. 250 paper, 10s; 10 vellum. 1898

17. THE ROWLEY POEMS OF THOMAS CHATTERTON. Edited by R. Steele. 2 vols, Demy 8vo, Vale. 210 paper, 30s; 8 vellum. 1898

18. THE WORLD AT AUCTION: A PLAY BY MICHAEL FIELD. Demy 8vo, Vale, black and red. 210 paper, 15s; 2 vellum. 1898

19. THE LYRICAL POEMS OF SHELLEY. Demy 16mo, Vale, black and red. 210 paper, 7s; 8 vellum. 1898

20. THE POEMS OF JOHN KEATS. Edited by C. J. Holmes. 2 vols, Demy 8vo, Vale. 210 paper, 36s; 8 vellum. 1898

21. THE BLESSED DAMOZEL. BY DANTE GABRIEL ROSSETTI. Demy obl 32mo, Vale, 310 paper, 6s; 10 vellum. 1898

22. POETICAL SKETCHES. BY WILLIAM BLAKE. Cr 8vo, Vale. 210 paper, 12s 6d; 8 vellum. 1899

23. THE RIME OF THE ANCIENT MARINER. BY SAMUEL TAYLOR COLERIDGE. Cr 8vo, Vale, black and red. 210 paper, 10s 6d; 10 vellum. 1899

24. HAND AND SOUL. BY DANTE GABRIEL ROSSETTI. Demy 32mo, Vale. 210 paper, 6s; 10 vellum. 1899

25. A DEFENCE OF THE REVIVAL OF PRINTING. BY CHARLES RICKETTS. Cr 8vo, Vale. 250 paper, 6s; 10 vellum. 1899

26. DRAMATIC ROMANCES AND LYRICS. BY ROBERT BROWNING. Demy 8vo, Vale. 210 paper, 21s; 10 vellum, most of which were burned—the few remaining were specially bound. 1899

27. THE SONNETS OF SHAKESPEARE. Edited by T. Sturge Moore. 8½ x 5¾, Vale. 210 paper, 21s; all the vellum copies were burned. *This is distinct from the Sonnets in the set of Shakespeare.* 1899

28. THE CENTAUR *and* THE BACCHANTE. Translated from the French of MAURICE DE GUÉRIN by T. Sturge Moore. Demy 8vo, Vale. 150 paper, 21s; all the vellum copies were burned. 1899

29. POEMS OF ALFRED LORD TENNYSON. 2 vols, Demy 8vo, Vale. 320 paper, 2 guineas; 10 vellum. 1900

30. THE LIFE OF BENVENUTO CELLINI. Translated by John Addington Symonds. 2 vols, Imp 8vo, Vale. 300 paper, 4 guineas; 10 vellum. 1900

31. THE RACE OF LEAVES: A PLAY BY MICHAEL FIELD. Demy 8vo, Vale, black and red. 280 paper, 21s; 10 vellum. 1901

32. RUBAIYAT OF OMAR KHAYYAM. Fitzgerald's Translation. 8½ x 5¾, Vale capitals throughout, black and red. 310 paper, 20s; 10 vellum. 1901

33. DE CUPIDINIS ET PSYCHES AMORIBUS. From the Metamorphoses of LUCIUS APULEIUS, Latin text edited by C. J. Holmes. Imp 8vo, Vale. 310 paper, 30s; no vellum. 1901

34. THE POEMS OF PERCY BYSSHE SHELLEY. 3 vols, Demy 8vo, Vale. 310 paper, 25s; 10 vellum. 1901

35. RELIGIO MEDICI, URN BURIAL, CHRISTIAN MORALS, AND OTHER ESSAYS. BY SIR THOMAS BROWNE. Edited by C. J. Holmes. Imp 8vo, Vale. 310 paper, 2 guineas; 10 vellum. 1901

36. A CATALOGUE OF MR. SHANNON'S LITHOGRAPHS. Prefatory Note by Charles Ricketts, and Portrait after a Medal by Alphonse Legros. Demy 8vo, Vale and Avon. 200 paper, 12s 6d; 2 vellum. *Issued by E. J. Van Wisselingh.* 1902

37. POEMS FROM WORDSWORTH. Edited by T. Sturge Moore. Six illustrations designed and cut by the editor. Demy 8vo, Vale. 310 paper, 30s; no vellum. 1902

38. ECCLESIASTES; OR THE PREACHER, *and* THE SONG OF SOLOMON. Imp 8vo, King's, black and red. 300 paper, 20s; 10 vellum. 1902

39. THE AMBER WITCH. BY WILLIAM MEINHOLD. Translated by Lady Duff Gordon. Imp 8vo, Vale and Avon. 300 paper, 2 guineas; 10 vellum. 1903

40. THE PARABLES FROM THE GOSPELS. 10 illustrations. 8½ x 5¾, Vale. 310 paper, 35s; 10 vellum. 1903

41. JULIA DOMNA: A PLAY BY MICHAEL FIELD. Demy 8vo, Vale, black and red. 240 paper, 18s; 10 vellum. 1903

42. THE KINGIS QUAIR. BY KING JAMES I OF SCOTLAND. Edited by Robert Steele. Demy 8vo, King's, black and red. 260 paper, 20s; 10 vellum. 1903

43. DANAË. A POEM BY T. STURGE MOORE. Demy 8vo, King's, black and red. 230 paper, 20s; 10 vellum. *The last book published by Hacon and Ricketts.* 1903

44. SHAKESPEARE'S WORKS. Edited by T. Sturge Moore. 39 vols, 9¼ x 5¾, Avon. 310 sets on special HM with a mermaid watermark; none on vellum. Tragedies, 1–13; Comedies, 14–27; Histories and Poems, 28–39. The first volume was published in April, 1900, followed by the others at monthly intervals. Three different borders were used, one for each group. 1900–1903

45. THE TRAGEDY OF DR. FAUSTUS. BY CHRISTOPHER MARLOWE. Edited by T. Sturge Moore. Uniform with the Shakespeare, the border used being that of the Tragedies. 9¼ x 5¾, Avon. 310 paper, 25s; no vellum. *Printed for the benefit of the Society of Romantic Players.* 1903

Issued privately by Charles Ricketts:

46. A BIBLIOGRAPHY of the Books issued by Hacon and Ricketts, 1896–1903. 8½ x 5¾, Vale, King's, Avon, black and red. 250 paper, 15s; 10 vellum, 3 guineas. 1904

THE VILLAGE PRESS (1903–)

FREDERIC W. AND BERTHA M. GOUDY

1903, Park Ridge, Illinois; 1904, Hingham, Massachusetts; 1906, New York City and Forest Hills Gardens, New York; 1924, Deepdene, Marlborough-on-Hudson, New York

—: R 79 :—

The completeness and accuracy of this list is due to the courtesy of Mr. William Edwin Rudge, who supplied the data from material gathered for his forthcoming publication on The Village Press, which will contain a complete history and bibliography. All the books are printed in the Village type unless otherwise noted.

1. PRINTING: AN ESSAY BY WILLIAM MORRIS & EMERY WALKER. From *Arts and Crafts Essays by Members of the Arts and Crafts Exhibition Society.* 9¼ x 7, pp 16, black and red. 231 (200 for sale) Alton Mill, boards, $3.00. August 1903

2. (A BOOK FOR A WEDDING.) According to the compiler's memory, it was either a collection of poems for a gift, or a record of the ceremony. Initials were drawn in by hand and the type enclosed in red ruling. Binding was limp vellum. 1903

3. THE BLESSED DAMOZEL: A POEM BY DANTE GABRIEL ROSSETTI. Portrait and reproduction of the painting in photogravure. 6¼ x 4⅝, pp 18. 110 (98 for sale) J v, limp parchment, $1.50. December 1903

4. A DISSERTATION UPON ROAST PIG. One of the Essays of Elia, with a Note on Lamb's Literary Motive by Cyrus Lauron Hooper. 6¼ x 4⅝, pp 52. 215 (200 for sale) J v, limp vellum, $3.00. February 29 1904

5. THE NINETY-FIRST PSALM. 4½ x 3½, pp 18. 200 Alton Mill, boards, $1.00. October 1904

6. RABBI BEN EZRA: A DRAMATIC MONOLOGUE BY ROBERT BROWNING. Frontispiece and decorations designed and cut on wood by W. A. Dwiggins. 8 x 5, pp 40, black and red. 173 (160 for sale) Arches, boards, $2.00. November 1904

7. GOOD KING WENCESLAS: A CAROL BY DR. JOHN MASON NEALE. 5 illustrations by Arthur Gaskin and an Introduction by William Morris. Double border and title by W. A. Dwiggins. 6½ x 5, pp 34. 185 (173 for sale) Arches, boards, $1.50. November 1904

8. THE LYF OF SEYNT KENELME KYNGE AND MARTIR. From Caxton's Golden Legend, with a Note on the origin of the text. Illustrations taken from *The Quest*. 6½ x 5, pp 32, black and red. 160 Van Gelder, boards. August 1905

9. MASSACHUSETTS: An Old and Prosperous Democracy and a Safe Social Order. An Address by CHARLES WILLIAM ELIOT. 6 x 4½, pp 28, red initial. 250 H M with the Vale Press watermark, boards. August 1905

10. THE HOLLOW LAND: A ROMANCE BY WILLIAM MORRIS. Illustrations by W. J. Enright and B. J. O. Nordfelt. Fcap 4to, black and red. 220 (200 for sale) Whatman, red boards, vellum back, $4.00. October 1905

11. AT THE FIRESIDE. BY JOHN D. LONG. 8 x 5½, pp 52, initials in red. 200 Arches, boards. *27 copies have an error in spelling on page 33, mistify for mystify.* November 1905

12. THE GYPSY TRAIL. BY RUDYARD KIPLING. Frontispiece by E. B. Bird. 6 x 4½, pp 20, Caslon 471, black and red title. 39 Vale Press H M, boards. December 1905

13. FOUR POEMS: The Ballad of the Stranger, King Retro, The Royal Pedigree, and A Dream I Had. By JAMES RUSSELL LOWELL. Now first collected. 9 x 6, pp 40. 50 Arches, boards, *for private distribution.* March 1906

14. THE PERFECT WOMAN: as described in the XXXI Chapter of Proverbs, beginning with the tenth verse. 5¼ x 3¾, pp 28, initials alternate red and blue. 30 Arches, boards. *Printed for Hedwig and Kendall Banning.* December 1906

15. THE PRINCESS OF THE TOWER, THE WISE MEN FROM THE EAST, *and* TO THE WINGED VICTORY. BY BLISS CARMAN. 10¼ x 6¾, pp 34. 62 Arches, boards; 4 vellum. *Privately printed.* December 1906

16. SONGS FOR A WEDDING DAY: A Cycle of XXIV Poems of Love Triumphant. Edited by Kendall Banning. Photogravure frontispiece of the painting, *Love Triumphant,* by G. F. Watts. 10¼ x 7¼, pp 60, black and red. 102 Arches, boards. *Published by The Triptych, New York.* April 1907

17. THERE IS NO UNBELIEF: A POEM BY ELIZABETH YORK CASE. 6¼ x 5¼, pp 36, Oldstyle Antique, black and olive. *Published by Ivan Somerville & Company, New York.* 1907

18. THE GATE OF PEACE: A POEM BY BLISS CARMAN. 10¾ x 6¾, pp 32, Original Oldstyle Italic and Caslon 471, black and red. 112 Kelmscott, boards. Only 24 copies in existence, the remainder having been burned in the fire which destroyed the Village Press, January 10 1908. 1907

19. SONGS AND VERSES SELECTED FROM THE WORKS OF EDMUND WALLER, ESQ. 9½ x 6¼, pp 24, Original Oldstyle Italic. 110 Glaslan, boards. March 1911

20. SONGS OF THE LOVE UNENDING: A SONNET SEQUENCE BY KENDALL BANNING. Photogravure frontispiece of the painting, *Love and Life,* by G. F. Watts. 10 x 6¾, pp 15, Goudy Antique. 375 Kelmscott, boards. *Printed for the Brothers of the Book, Chicago.* December 9 1912

21. THE FOREST TREES. (BY EDWARD HUNGERFORD.) Lithograph frontispiece by Earl Horter. 11 x 8½, pp 8, Goudy Antique. Kelmscott, pamphlet. December 1913

22. WHY WE HAVE CHOSEN FOREST HILLS GARDENS FOR OUR HOME. Arranged by F. W. Goudy with the co-operation of Will Phillip Hooper. 9 x 6, pp 28, Kennerley. Pamphlet. April 1915

23. A CHRISTMAS CARROLL: A POEM BY GEORGE WITHER. 10¼ x 8, pp 16, Kennerley Italic. 85 Kelmscott, wrappers. December 1915

24. AN APPRECIATION: To Professor Samuel A. Baldwin. Music by William Strode. 11¼ x 7½, pp 12, Kennerley Italic. One copy only, on vellum. *There is also a copy which was really a trial proof.* May 1916

25. FRIENDSHIP: An Essay, written, and read at a "Little Meeting," Farmington, Connecticut, by MARGARET STRONG WHITE. 9 x 6, pp 8. One copy of a folder. June 1916

26. CONFESSIO AMANTIS. BY RICHARD LE GALLIENNE. 10 x 7, pp 8, Kennerley Italic in the Aldus manner. 75 Kelmscott, folder. *A souvenir of the meeting of the Society of Printers, Boston, December 12 1916.*

27. GOODLYE DOCTRINE & INSTRUCTION. An excerpt from a poem by JOHN HALLE, Chirurgyen, 1564. 9½ x 6, pp 12, Original Oldstyle Italic. 50 Glaslan, wrappers. *Privately printed for Paul B. Hoeber and his friends.* December 1916

28. THE SONG OF SONGS WHICH IS SOLOMON'S. 14½ x 10½, pp 16, Kennerley. 21 H M, boards. *Printed and bound for their friends by Frederic and Bertha Goudy. (An additional copy, without initials, was printed on vellum for Haskell Coffin, who illuminated it for presentation to Miss Frances Starr.)* Christmas 1919

29. †THREE ESSAYS: Book-buying, Book-binding, and The Office of Literature. By AUGUSTINE BIRRELL. 11½ x 8¼, pp 26, Goudy Newstyle. 300 Grolier Club H M, gray boards. *The sixth and concluding volume in The Grolier Club's series of books by eminent printers. Printed on the Kelmscott Chaucer Albion press.* December 1924

B: MINOR PIECES:

1. THE IDEAL BOOK. Quotation from T. J. COBDEN-SANDERSON. Single leaf, 9 x 7, Village. 60 Alton Mill. The initial was hand-colored on some of them. August 16th 1903

2. OBJECTS OF THE HINGHAM SOCIETY OF ARTS AND CRAFTS. 9¼ x 7, pp 4, Village. August 1904

3. LENT, 1905. Church of St. John the Evangelist, Hingham, Massachusetts. 4½ x 3½, pp 4, Village, initial in red. 1905

4. EXTRACTS FROM "THE BOOK BEAUTIFUL" BY T. J. COBDEN-SANDERSON. Broadside, 17¼ x 11¾, Village, initial in red. 160 Kelmscott. July 1907

5. INTERPRETATIVE PHOTOGRAPHY. BY CHARLES HALE BARNARD. 10¼ x 7½, pp 4, Forum. Kelmscott. [1911]

6. ADVERTISING SERVICE. BY CHARLES HALE BARNARD. 9¼ x 6, pp 4, Kennerley and Forum. Arches. November 1911

7. ANNOUNCEMENT OF THE VILLAGE LETTER FOUNDERY. 12½ x 9½, 5 leaves, various types. 1911–12

8. FIRST IMPRESSION OF THE "GOUDY" TYPE. 12 x 8½, pp 4, Goudy Antique. 87 Kelmscott. May 25 1912

9. TYPOGRAPHICA NO. 2: An Occasional Pamphlet Treating of Printing, Letter-design, and Allied Arts. 11¼ x 8, pp 16, self-cover in black and red. *Of the five numbers of this Pamphlet, this is the only one that was printed at the Village Press.* June 1912

10. PROSPECTUS OF THE AMERICAN INSTITUTE OF GRAPHIC ARTS. 10¼ x 8, pp 4, Kennerley, initial in red. Fabriano. *The first piece of printed matter issued by the Institute.* June 1914

11. THE AMERICAN'S CREED. BY WILLIAM TYLER PAGE. Broadside, Forum. July 4 1916

12. A PROCLAMATION. Broadside, 18 x 12, hand-lettered throughout by F. W. Goudy, black and red. Arches. July 4 1918

13. LE BONHEUR DE CE MONDE: UN SONNET COMPOSÉ PAR CHRISTOPHER PLANTIN. Broadside, 15 x 10, Garamond. Arches.

14. SPECIMEN OF TYPES designed and sold by Frederic W. Goudy, The Village Letter Foundery, Forest Hills Gardens, New York. Broadside, 21½ x 13¼, various types, black and red. Crane's Bond. September 1921

15. OBJECTS OF THE AMERICAN INSTITUTE OF GRAPHIC ARTS. Broadside, 14¾ x 10¾. Fabriano. May 1922

16. KEEPSAKE: A TRIBUTE TO FREDERIC W. GOUDY. BY EDMUND G. GRESS. Accompanied by an autographed portrait of Goudy in photogravure, from a photo by Clarence H. White. 16½ x 12, pp 4, Goudy Newstyle. H M. *Issued by The American Institute of Graphic Arts.* March 1923

17. EIGHT ITEMS in the series of Keepsakes sent to Members by The American Institute of Graphic Arts. Leaf, 9½ x 7, Kennerley. Rives. *Accompanied by the Goudy Keepsake of March 1923.* Apr 1923

18. KEEPSAKE. First impression made in America on the hand press formerly owned by William Morris, upon which the Kelmscott Chaucer was printed. Border reproduced from an original drawing by Morris, which was never used. Broadside, 11¾ x 8½, Kennerley Italic. Kelmscott. *For visitors to an Exhibition of Goudy and Village Press work at the Anderson Galleries.* March 1924

The above list contains only those items produced entirely at the Village Press. Books and minor pieces set at the Press but printed elsewhere are omitted. All of them will be recorded in the Rudge volume.

THE VINCENT PRESS (1898– ?)

Birmingham, England

A brief note and 2 books are given in T 175.

THE VINE PRESS (1920–)

MRS. CHARLES ROYCE AND MR. VICTOR B. NEUBERG, Steyning, Sussex

A private press with an interesting list of books. (T 176)

ALBANY WALLACE PRESS (1835–1843)

Queen Anne Street, London

Dobell's record of the following items states that they are bound together in one volume and omits the date of each part. It is possible that they may be found singly. The imprint says they were "Printed for the Author, at his private Press."

GENERAL TITLE: THE REIGNS OF THE STUARTS IN ENGLAND DRAMATIZED.

1. THE FIRST PART OF KING JAMES THE FIRST. 8vo, pp viii + 96.
2. THE SECOND PART OF KING JAMES THE FIRST. Pp 118.
3. THE LIFE AND DEATH OF KING CHARLES THE FIRST. A Tragedy, in five acts. Pp 103.
4. CROMWELL. A Drama, in five acts. Pp 101.
5. KING CHARLES THE SECOND. A Drama, in five acts. Pp 134.
6. KING JAMES THE SECOND. A Drama, in five acts. Pp 96.

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*FRANCIS WALTERSON** (1927–)

1927, Capel-y-ffin, Abergavenny, South Wales; 1928, Talybont, Dyffryn, Merioneth

—: R 166 :—

Mr. Walterson says: "I am a publisher, not a printer, of books which seem worth publication, with the object that they should be read. A book to be really readable must be well printed and made of good materials. I therefore have them printed and made as well as the ordinary commercial printers of the present day know how. Some books require, or are patient of, illustration; these I have illustrated by men who can engrave or draw well. It is not my object to produce books which are examples of specialist printing or which are merely collectors' curiosities, or of which the contents have only an historical, literary or fashionable interest. It having become the custom of the general public only to buy "cheap" books,

books produced as above must necessarily be in limited editions—unless the publisher is a philanthropic capitalist. Otherwise I see no object in li mited editions.'

1. THE SONG OF THE SOUL. BY SAINT JOHN-OF-THE-CROSS. Translated and with an Introduction by John O'Connor, S.T.L. 4 wood-engravings by Eric Gill. Fcap 4to, pp 21. 150 Arnold, signed by artist, batik boards, 25s. *Printed by the Chiswick Press.* Dec 31 1927

2. CHRISTIANITY AND ART. BY ERIC GILL. Frontispiece engraved on wood by David Jones and 2 small wood-engravings by the Author. Nar Cr 8vo, pp 42. 200 Batchelor, signed by author and artist, buckram, 12s 6d. *Printed by the Shakespeare Head Press.* December 31 1927

3. THE MYSTERIOUSNESS OF MARRIAGE. BY JEREMY TAYLOR. 6 Satirical illustrations by Denis Tegetmeier. Cr 8vo, pp 55. 300 copies, boards, 7s 6d. *Printed by the Cambridge University Press.* April 5 1928

4. THE SMELL OF LEBANON. Twenty-four Syrian Folk-songs with English version by E. Powys Mathers. Arabic and English on facing pages. Fcap 4to, pp 60. 375 (350 for sale) H M, signed, batik boards, 21s. *Uniform with No. 1. Printed by W. Drugulin, Leipzig.* Dated 1928, but published January 1929.

5. THE LETTERS OF A PORTUGUESE NUN. Translated from the First French Edition by E. Allen Ashwin, B.A. Frontispiece designed by Joanna Gill and engraved on wood by F. J. Beedham. Demy 8vo, pp xii + 36. 225 (200 for sale) Auvergne, printed boards, 15s. *Printed by the Burleigh Press at Bristol.* April 1929

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*FREDERIC WARDE**

—: R 161 :—

A List of the books designed by him since leaving the Princeton University Press. Mr. Warde states that he has omitted several which are in storage and not available for recording. He is now printing at the William Edwin Rudge Press in Mount Vernon, N. Y.

AT LONDON:

1. TERRA COTTAS. BY T. L. SHEAR. 14 x 9, Poliphilus, hand-colored illustrations. 400 copies. *A publication of the Society for the Excavation of Sardis. Printed by the Cambridge University Press.* 1925

2. TAPESTRY. BY ROBERT BRIDGES. First edition. First trial use of the Arrighi type, with special characters made for Mr. Bridges. 8 x 5¼. 75 J V, and one for presentation by the Poet Laureate to King George. *Privately printed (by hand).* 1925

3. THE COMPLETE WORKS AND LETTERS OF SHELLEY. Edited by Roger Ingpen and Walter Peck. 10 vols, 8½ x 5½, Monotype Baskerville. 800 sets. *Julian Editions. Printed by R. Clay & Sons, Bungay* 1925

4. COMUS: A MASK. BY JOHN MILTON. Introduction by Darrell Figgis. Illustrated for the first time with drawings made by William Blake. 12½ x 10, Barbou (private type). 300 copies. *Julian Editions. Printed by the Cambridge University Press.* 1925

5. THE MIRACLE OF LOVE. BY CLUTTON-BROCK. 9½ x 6, Monotype Fournier. 300 copies. *Julian Editions. Printed by the Cambridge University Press.* 1925

6. PIERRE SIMON FOURNIER. First showing of the Fournier type reproduced by the Lanston Monotype Corporation. 11½ x 8½. 1000 copies, of which 100 were H M. *Designed for the Lanston Monotype Corporation. Printed by R. & R. Clark, Edinburgh.* 1925

AT THE OFFICINA BODONI, MONTAGNOLA DI LUGANO, SWITZERLAND:

7. THE CALLIGRAPHIC MODELS OF LUDOVICO DEGLI ARRIGHI SURNAMED VICENTINO. *Officina Bodoni B-6.* 1926

8. CRITO. BY PLATO. *Pleiad No. 1. Officina Bodoni B-7.* 1926

9. THE MOYLLUS ALPHABET. *Pegasus B-2. Officina Bodoni B-12.* 1926

AT PARIS:

10. THE LIFE AND DEATH OF THE ADMIRABLE CRICHTOUN. BY THOMAS URQUHART. *Pleiad No. 2.* 1927

11. THE SILVER BOOK OF ENGLISH SONNETS. Collected and edited by Robert Lynd. *Pleiad No. 3.* 1927

12. FANTASIO. BY ALFRED DE MUSSET. *Pleiad No. 4.* 1927

13. MONUMENTA CATALONAE. VARIOUS AUTHORS. 14 volumes in 5 different languages; 200 collotype plates. 11¼ x 8¾, Poliphilus. 750 copies. *Pegasus D. Printed by Crete, Paris.* 1927

14. DOCUMENTS POUR SERVIR L'ART EGYPTIEN. BY JEAN CAPART. 100 collotype plates. 15 x 11, Poliphilus. 500 copies. *Pegasus B-5. Printed by the Officina Bodoni B-16.* 1927

AT BERLIN:

The three succeeding volumes were produced for the Department of Art and Archaeology of Princeton University.

15. ANIMAL STYLE IN SOUTH RUSSIA AND CHINA. BY M. ROSTOVTZEFF. 65 illustrations. 11¼ x 8, Fournier. 500 copies. *Printed by Bishop and Garrett, Paris.* 1927

16. SPANISH MEDIAEVAL PAINTING. BY W. W. S. COOK. 250 collotype plates. 15 x 11, Lutetia. 500 copies. *Printed by Enschedé.* 1927

17. THE STUTTGART PSALTER. An analysis of the miniatures and the text by Ernest De Wald. Facsimile frontispiece in full color. 12½ x 10, Walbaum. 500 copies. *Printed by Gebr. Mann, Berlin.* 1927

18. STUDIES OF THE SCRIPT OF TOURS. BY E. K. RAND. 200 collotype plates. 15 x 11, Walbaum. 500 copies. *For the Mediaeval Academy of America. Printed by Gebr. Mann, Berlin.* 1928

19. ROMAN VILLA AT CORINTH. BY T. L. SHEAR. 25 plates in full color collotype reproduction of mosaics discovered in the excavation of Corinth in Greece. Elephant folio. 400 copies. *Text printed by the Officina Bodoni, B-17. Privately printed.* 1928

20. EARLY CHRISTIAN CHURCHES OF SYRIA. BY HOWARD CROSBY BUTLER. Edited by E. Baldwin Smith. Mediaeval type. 500 copies. Printed by Brill & Co., Leyden, Holland. *Privately printed.* 1928

AT NEW YORK:

21. REMINISCENCES OF LEONID ANDREYEV. BY MAXIM GORKY. *Gaige No. 4.* 1928

22. RED BARBARA. BY LIAM O'FLAHERTY. *Gaige No. 7.* 1928

23. ANNA LIVIA PLURABELLE. BY JAMES JOYCE. *Gaige No. 8.* 1928

24. AT FIRST SIGHT. BY WALTER DE LA MARE. *Gaige No. 12.* 1928

25. ORLANDO. BY VIRGINIA WOOLF. *Gaige No. 15.* 1928

26. BONNET AND SHAWL. BY PHILIP GUEDALLA. *Gaige No. 16.* 1928

27. THE WINDING STAIR. BY WILLIAM BUTLER YEATS. *Gaige No. 22.*

28. THE SPY. BY JAMES FENIMORE COOPER. *Bowling Green Press.*

29. THE WORKERS IN THE DAWN. *Bowling Green Press.*

THE WAYSIDE PRESS

A title used by Will H. Bradley in the 1890s and for a few years later, mainly at Springfield, Massachusetts, on books printed under his personal supervision.

THE WESTGATE PRESS (1929–)

110 Sutter Street, San Francisco, California

At the moment of going to press an announcement is received of "The Westgate Signed Editions," which are to be a series of signed first editions by "a distinguished group of American and English authors." Only 500 copies of each title will be issued at $7.50. Typography by the Grabhorn Press. The program is:

AMERICAN TASTE. BY LEWIS MUMFORD.

NEARER THE GRASS ROOTS. BY SHERWOOD ANDERSON.

WINTER WHEAT. BY WILBUR DANIEL STEELE.

MARRIAGE TODAY AND TOMORROW. BY HAVELOCK ELLIS.

AN IRRITATING ARCHANGEL. BY THOMAS BEER.

THE GARGOYLE. BY FRANK SWINNERTON.

THE WHEATSTALK PRESS (1927–)

CARL I. WHEAT,* Palo Alto, California

—: R 121 :—

Though he has "but little time for this sort of thing," Mr. Wheat turns to printing "purely as a 'side hobby' in the way of pleasurable recreation —in place of golf," and continues: "I have a very small old-fashioned Washington hand press in a tiny room which I have fitted up by and for my own machinations, over my garage under a great live oak tree in Palo Alto. As to my 'personal viewpoint' I have little to say, save to admit a decided leaning toward good printing—caught, I suppose, by some sort of osmosis from my association with the Book Club of California and with that notable group of printers who are giving San Francisco its place in the world of distinguished printing." Mr. Wheat maintains his amateur standing strictly, and none of his work "is or will be for sale." Aside from some Christmas cards and "one other small matter which is not now available," the following two items constitute the total output of the press.

1. A TOAST TO THE LAW. BY JUSTICE OLIVER WENDELL HOLMES. Broadsheet, 14 x 10½, Hadriano. 100 copies. January 1928
2. POKER As it was played in Deadwood in the fifties. Reprinted from Hutching's California Magazine, August 1858. 9 x 6¼, pp 11 + colophon, Caslon. A Note by the Printer, on a single leaf, is inserted. 100 ordinary, stiff wrappers. October 1928

THE WHITE ELEPHANT (1910–1914)

W. A. DWIGGINS* AND L. B. SIEGFRIED

Hingham Center, Massachusetts

—: R 119 :—

"The story of the White Elephant can be told in a paragraph," writes Mr. Dwiggins, and proceeds to do it. "About 1910 I bought a hand-press and (approx) 150 lbs. Caslon 471. Before the war myself and a cousin (operating under the device 'Thedam Püterschein's Sons') set and printed 2 issues of an imaginary periodical called 'The Fabulist,' 8 pages and cover." Since then Mr. Dwiggins has been so busy designing books for other people that there has been no time for personal printing, but it is to be hoped that the White Elephant will some day be used again as a vehicle for his delightful whimsicalities

DR. JOSEPH WHITE (1798)

Oxford, England

"An *Account of an interview between Teeshoo Lama and Capt. Samuel Turner at Terpaling* was printed at Oxford, at Dr. (Joseph) White's press, by William Hill," in 1798. (F M 165)

PETER WHITFIELD (—1749—)

Liverpool, England

One item found in a catalogue.

1. AN ESSAY UPON THE SUPREMACY AND INFALLIBILITY PRETENDED TO BY THE CHURCH OF ROME. BY PETER WHITFIELD. Sm 4to, pp 200, Roman, Italic, Greek, and Hebrew. Wrappers. 1749

THE WHITNASH PRESS (1851–1870)

THE REV. JAMES REYNOLDS YOUNG, M.A., Leamington, Warwickshire

The boys of his school were not only taught various languages and called upon to recite publicly, but were also encouraged to set type and print some of their subjects.

1. TWENTY YEARS OF RECITATIONS AT WHITNASH RECTORY. By the Leamington Boys, 1851–1870. Printed by the Reciters at the Whitnash Press.

S. P. WIDNALL (—1889—)

Grantchester, Cambridge, England

One item found in a catalogue.

1. A MYSTERY OF SIXTY CENTURIES, or a Modern St. George and the Dragon. Written, printed, illustrated, and published by S. P. WIDNALL. 8vo. Boards, cloth back. 1889

JOHN WILKES (1763)

At his house in Great George Street, Westminster, London.

—: R 27 :—

1. AN ESSAY ON WOMAN. BY JOHN WILKES. With a frontispiece engraved on copper. Printed in red. Only 12 or 14 copies, perhaps none complete. *The printer was Thomas Farmer, formerly at the Strawberry Hill Press.* 1763

   It was reprinted in Aberdeen, 1788, and privately reprinted, 50 copies, 1890.

2. THE NORTH BRITON. BY J. WILKES. Vol. III. (Other volumes not recorded.) 1763

3. A LONDRES. 12mo. 1763

There were probably other issues from this press.

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*THE WINDSOR PRESS** (1926–)

THE BROTHERS JOHNSON (C. A. AND J. S.)
461 Bush Street, San Francisco, California

—: R 156 :—

1. BLADES' LIFE OF WILLIAM CAXTON. Illustrations in woodcut technique. 4to, pp 20, text letter. 200 (190 for sale) Kelmscott, boards, $7.50. (After publication $15.00.) 1926

2. †CUPID AND PSYCHE. 8vo, pp 50, Cloister. 200 H M, boards, vellum back, $7.50. (After publication, $12.00.) 1926

3. THE LAND OF HEART'S DESIRE. BY WILLIAM BUTLER YEATS. Sm 12mo, pp 27, Caslon. 750 H M; wrappers, $1.50; three-quarters morocco, $6.00. 1926.

4. MARPESSA. BY STEPHEN PHILLIPS. Sm 12mo, pp 21, Bodoni. 750 H M; wrappers, $1.50; three-quarters morocco, $6.00. 1926

5. AUCASSIN AND NICOLETE. Translation of Andrew Lang. Sm 12mo, pp 43, Monotype Garamont. 750 Rye Mill; wrappers, $1.50; three-quarters morocco, $6.00. 1926

6. A LODGING FOR THE NIGHT. BY ROBERT LOUIS STEVENSON. Sm 12mo, pp 27, Monotype Garamont. 750 Rye Mill; wrappers, $1.50; three-quarters morocco, $6.00. 1926

7. BALLADS OF FRANÇOIS VILLON. Sm 8vo, pp 36, Chaucer (copy), printed in seven colors. 200 Kelmscott, vellum, gold stamped, ties, $15.00. 1927

8. THE PRESS OF THE RENAISSANCE IN ITALY: AN ESSAY BY JAMES SYDNEY JOHNSON. Sm 4to, Cloister. 200 H M, boards, vellum back, $15.00. 1927

9. THE LETTER OF COLUMBUS to Luis de Santangel concerning his Voyage to the Indies. Illustrations in woodcut technique. Sm 8vo, pp 26, Incunabula, two colors. 200 Kelmscott, designed boards, $8.00. 1927

10. A CHILD OF ADAM. BY JAMES S. JOHNSON. 12mo, pp 47, Linotype Bodoni. 80 ordinary, boards, $1.50. 1927

11. THE LEGS OF SISTER URSULA. BY RUDYARD KIPLING. With an original

two-color woodcut by Howard Simon. 8vo, pp 18, Garamond, three colors. 500 H M, boards, $4.50. 1927

12. HERO AND LEANDER. BY CHRISTOPHER MARLOWE AND GEORGE CHAPMAN. 8vo, pp 82, Monotype Garamont. 1000 Aurelian, boards, $2.50. (100 copies numbered.) *Printed for Maddox & Gray, New York.* 1927

13. THE NIGHTINGALE AND THE ROSE. BY OSCAR WILDE. 12mo, pp 16, Garamond, three colors. 400 H M, decorated boards, $3.00. 1927

14. THE CENTAUR. BY JAMES S. JOHNSON. Sm 4to, pp 6, Cloister. 12 Arches, boards, vellum back, none for sale. 1927

15. THE CENTAUR, EVERUE AND OTHER POEMS. BY JAMES S. JOHNSON. 8vo, pp 32, Linotype Bodoni. 75 ordinary, boards, $1.50. 1927

16. FIVE POEMS BY GEORGE STERLING. Sm 4to, pp 10, Garamond. 25 Arches, boards, none for sale. 1927

17. STUDIES IN SOMBRE. BY JAMES S. JOHNSON. Hand-colored woodcut by Howard Simon. Sm 12mo, pp 20, Cloister. 50 ordinary, $2.00; 50 Arches, linen boards. 1928

18. THE TRIUMPHS OF PETRARCH. Translated by Boyd. 12mo, pp 109 + viii, Cloister italic, black and various colors. 150 H M, calf, blind and gold stamped, $25.00. 1928

19. AN ESSAY ON NOVELS. BY THOMAS DE QUINCEY. 6¼ x 4¼, pp 10 + colophon, Bodoni Book. 100 Rye Mill, boards, parchment back. *Privately printed for their friends by the Brothers Johnson.* 1928

20. THE ANGEL OF MANFREDONIA. BY NORMAN DOUGLAS. 8 x 5½, pp 36, two colors. 225 (220 for sale) Arnold, half buckram, $10.00. 1929

In preparation:

THE FIRST BOOK OF RABELAIS: THE BOOK OF GARGANTUA. Wood-engraved illustrations and initials by Howard Simon. Folio, pp c. 250, Goudy Newstyle, black and colors. *The first volume of a complete Rabelais.*

THE WIND-TRYST PRESS (1898–1899)

Chicago, Illinois

From the two items seen, this was one of those fugitive affairs of the delirious decade, with some indication that they were produced by a neighborhood printer.

1. THE MULBERRY CLUB BOOK. 250 copies "for members and their friends." April 1898

2. LOVE SONGS. BY LYDIA AVERY COONLEY. 5¼ x 3¾, pp 59, 550 Dickinson, boards. 1898–9

THE WINTER HARBOUR PRESS (1819–1820)

Martin (p xi) tells of a private press "established at Winter Harbour, off Melville Island, by Captain Parry and his enterprising companions, in 1819 and 1820, when the sound of the tympan and frisket were heard, for the first time, amid 'a bleak expanse, shagged o'er with wavy rocks, cheerless and void,' and the *North Georgia Gazette and Winter Chronicle* made its first appearance."

THE WINTER WHEAT PRESS (1929–)

PRENTISS TAYLOR,* 1735 F Street N. W., Washington, D. C.

Mr. Taylor is an artist adding another medium of expression, though he cannot qualify as a private press for the moment because his "equipment is a sympathetic printer." An interest in "garlands, rhyme sheets, and other 18th century forms" seems to be combined with strictly modern notions of drawing, with the final blend still to be formulated.

1. A GARLAND OF THE AMERICAN SCENE: POEMS AND DECORATIONS BY PRENTISS TAYLOR. 6¼ x 5¼, pp 8, folder, blue and red (by hand). 150 Rives, 75c. April 1929

   In preparation are three rhyme sheets by Rachel Field, Remo Bufano, and Josiah Titzell.

THE REV. G. WITHAM (—1806—)

Lacock, near Shrewsbury, England

Probably only one book was done.

1. THE HISTORY OF LACOCK ABBEY. Sm 4to, pp 56. 1806

THE WOODLANDS PRESS (1895–1906)

REGINALD HALLWARD, Woodlands, Shorne, Gravesend, England

History and list of four books will be found in T 238.

THE PRESS OF THE WOOLLY WHALE (1928–)

MELBERT B. CARY, JR.,* 216 East 45th Street, New York City

—: R 181 :—

1. CHAPEAU IMMORTEL. BY EARL H. EMMONS. Drawing by Herb Roth. Broadsheet, 15¼ x 20¼, Goudy Newstyle. 350 Kelmscott. *For private distribution.* November 1928

2. INSCRIPTION from the monument erected to commemorate the signing of the Armistice. Broadsheet, 15¼ x 20¼, Mercure. 25 Kelmscott. *For private distribution on Armistice Day.* October 28 1928

3. THE VISION OF SIR LAUNFAL. BY JAMES RUSSELL LOWELL. Pp 36 + colophon, Eve, black and blue. 200 copies; 90 Eltham, blue boards; 60 Maidstone, gray boards; 8⅞ x 5⅝; 50 Whitchurch, brown boards, 9½ x 6⅛. *For private distribution.* Christmas 1928

4. WALTER DAMROSCH. A Memento of his birthday. 10 x 7½, pp 8, Astrée italic, black and blue. 5 Kelmscott, wrappers. *For private distribution.* January 30 1929

5. COMPANIONSHIP OF STARS. BY JULIA M. CARY. 5⅞ x 4⅛, pp 8, Astrée, 12 copies, wrappers. *Privately printed.* April 29 1929

THE YELLOWSANDS PRESS (1919–)

J. HOWARD WHITEHOUSE

See T 178. The list includes items by John Masefield and Walter de la Mare.

THE YORKTOWN PRESS (1928–)

RONALD FREELANDER* AND ROBERT BUCKNER, 356 West 20th Street, New York

—: R 183 :—

"A Washington hand press and a few fonts of Caslon type" are being used for the second item listed below, but in the meanwhile another book has been designed and issued with the Yorktown imprint, though produced elsewhere.

1. CHRIST AND OURSELVES. BY F. CRESWICK TODD. 6⅞ x 4½, pp 39 + colophon, Caslon. 700 copies, cloth. *Printed by the Marchbanks Press.* 1929

In preparation :

THE NUNNS COMPLAINT AGAINST THE FRYARS. A reprint of the anonymous work published by Robert Pawlett in London, 1676.

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